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# ART DIRECTION

the magazine of creative advertising • october 1959 • 75 cents





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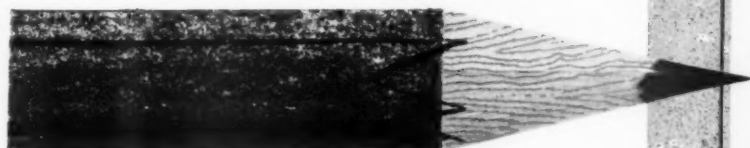
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SLIDES?**

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# ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

## MR....why it's still with us

It has been said that research alone never sold a soapflake. Nevertheless, marketing and advertising men are becoming increasingly research minded. So are creative men. Why? How come the swing to psychological research, for example, wasn't just a fad? Why are creative men slowly learning to work with the motivational researcher instead of resenting him?

Two of the big trends in today's advertising are the search for more certainty and the demand for faster communication. General Foods' Mortimer believes in advertising, spends \$96,000,000 a year for it. But he wants results from his advertising. Every ad, every promotion, every campaign and copy pitch and illustration must be geared to building sales and must work fast. And any technique that helps make sales flow from ads and that speeds as well as assures that flow is a concern of management.

That's why MR is still with us and, despite some detractors and misuses, will be with us for a long time. MR helps the advertising two ways: it enables the creative men to aim their symbols with greater psychological accuracy and reduces the time lag between the first time a message reaches a consumer and the purchase is made.

Prior to the days of motivation research the chief advertising technique was repetition. The message was repeated endlessly and massively. The technique worked but it took too much time. MR, by enabling the advertiser to appeal more surely to both rational and irrational motives and desires, makes it possible to bypass the endless repetition, to make its point more surely and more quickly. ●

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**THE LIGHT TOUCH** PICASSO HAS NOTHING ON OUR DICK CUFFARI; HE, TOO, CAN PAINT WITH LIGHT IN A MASTERFUL MANNER. THIS IS NOT TO SAY THAT AIRY ABSTRACTION IS THE ANSWER TO YOUR PARTICULAR PROBLEM. WHATEVER THAT IS, OUR ILLUSTRIOUS ILLUSTRATOR IS CERTAIN TO APPLY THE PRECISE TECHNIQUE THAT WILL MOST CLEARLY ILLUMINATE IT. **THE RIGHT TOUCH**



**ROSS ADVERTISING ART**

1261 B'WAY • NEW YORK CITY

MURRAY HILL 4-4240

PHOTO: BURT OWEN • TYPOGRAPHY: GRAPHIC ARTS, TYPOGRAPHERS • ART DIRECTOR: MILT CHARLES

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**INTERSTATE'S**

*woman-on-the-spot*  
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*"man-on-the-spot"*  
series

Current Bank of America assignments already completed by Vanda Roberts include photo-illustrations on location in Caracas, Rio De Janeiro, Buenos Aires, Hong Kong and Kuala Lumpur (Malaya).



*Vanda Roberts is America's only woman industrial photographic illustrator;  
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in the consumer magazines  
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Vanda's activities are global...she is available for photographic assignments...anywhere...at congruous rate applications.



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in his own area. Through them, our International Banking Organization offers you experienced and confidential service — anyplace in the world.

To discover how your firm can profit from this kind of first-hand assistance, just give us a call.

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**WEST COAST REGIONAL OFFICE:** 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL. GARFIELD 1-1987  
**DISTRICT OFFICES:** PARK AVENUE BLDG., N.W. COR. PARK & ADAMS AVES., DETROIT 26, MICH. WOODWARD 1-6900  
B. F. JONES BLDG. ANNEX, 311 ROSS ST., PITTSBURGH 19, PA. COURT 1-2980  
3839 WILSHIRE BLVD., LOS ANGELES 5, CAL. DUNKIRK 5-7161

**ALEXANDER ROBERTS:** PRESIDENT AND GENERAL MANAGER

## "WHAT'S NEW...WHAT'S BEST"

as selected by  
*Art Direction Magazine*

This business ad gets campaign's theme across. All the elements of the ad and the series—which locates "man-on-the-spot" in cities around the world—blend to emphasize series' sales point. Bank of America can serve you anywhere. AD, Ed Hamilton, Johnson & Lewis, San Francisco. Photographer, Vanda Roberts of Interstate Photographers Division, Industrial Reporting Service, copywriter, Dan Dixon. AE, Jack Head is hand lettered except "in" which is Bodoni Bold Italic. Copy, Bodoni Book.

**FENGA & DONDERI INC.**

**ART FOR ADVERTISING**

This space reserved  
for **FENGA & DONDERI INC.**  
40 East 49th Street, N. Y.  
Eldorado 5-7155  
Art for Advertising,  
who couldn't find  
the right words to tell  
how they satisfy the  
best and toughest AD's  
with personalized  
and creative service—  
from layout thru design,  
illustrations, retouching,  
and especially their  
meticulous mechanicals.

"MIKE" FENGA • "DON" DONDERI

**ELDORADO 5-7155**

## **business briefs**

*studio billings drop  
seasonally; art business  
strong in Chicago; Cleveland  
shifts emphasis from  
agencies to direct accounts*

Art studio billings in June dropped 16 points from 135% in May to 119.5%. This drop makes June, along with February (120%) the slowest month of the year for studio billings. Actually, this June's billings were not only 19.5% ahead of the base (average month for 1957) but 16.5 percentage points ahead of June 1958, keeping 1959 well ahead of 1958 billings for the sixth consecutive month.

The dropoff was largely seasonal, if last year's billings records as any guide. In 1958 although June billings held even with May, July and August billings dropped and a pickup started in August and continued through year's end.

If June represents a low point for 1959, billings this June were ahead of every 1958 month except December.

Aside from seasonal considerations, changes are taking place in ad-art markets around the country . . . in Chicago and Cleveland for example.

Chicago is hot. It has been picking up new business from other areas and its own heavy equipment, electronic and appliance clients are pushing through very strong ad campaigns.

Cleveland, on the other hand, doesn't know there's a boom on. It has lost substantial billings to Pittsburgh and New York, and the drift continues. Cleveland, in short, is going through what Boston and Philadelphia went through during the past ten years . . . a sudden disappearance of agency advertising and art; a long, protracted period of adjustment; and eventually new and profitable business from direct accounts. Cleveland is in the middle of a large industrial complex. Studios and freelancers there will have to sell the client directly. It isn't easy, as both Boston and Philadelphia learned, but, as those cities demonstrated, it can be done.





now...  
does  
more  
jobs  
than  
ever!

## **EAGLE-A QUALITY TEXT** with the new **COVER WEIGHT**

Here's a tip for your next printing job — famous Eagle-A Quality Text is now more versatile than ever! It's available in a *new* Cover Weight in white and matching colors . . . in a *new*, improved "Brite White" in text and cover weights, with greater opacity . . . and in *new* sizes in six eye-catching colors. Now you can specify Quality Text and Cover Weight for more jobs than ever — brochures, catalogs, annual reports and programs in a wide variety of sizes. And you can order envelopes to match.

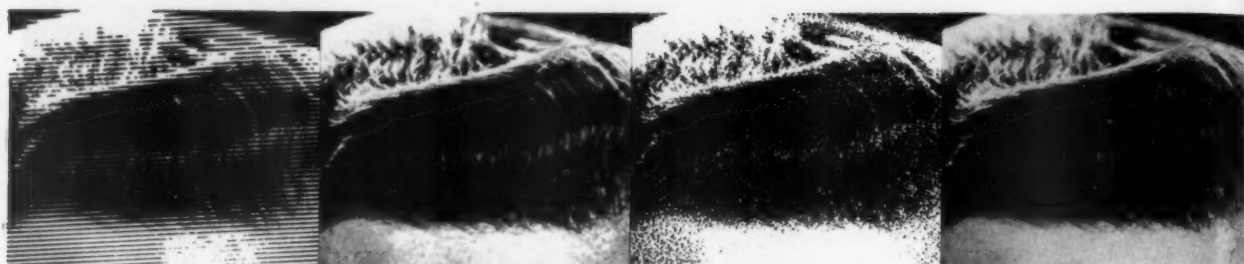
You'll like the economy of this fine printing paper, too. Write for a sample portfolio.

**EAGLE-A**



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posterized

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*Norman Kurshan \**

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JUdson 6-0035

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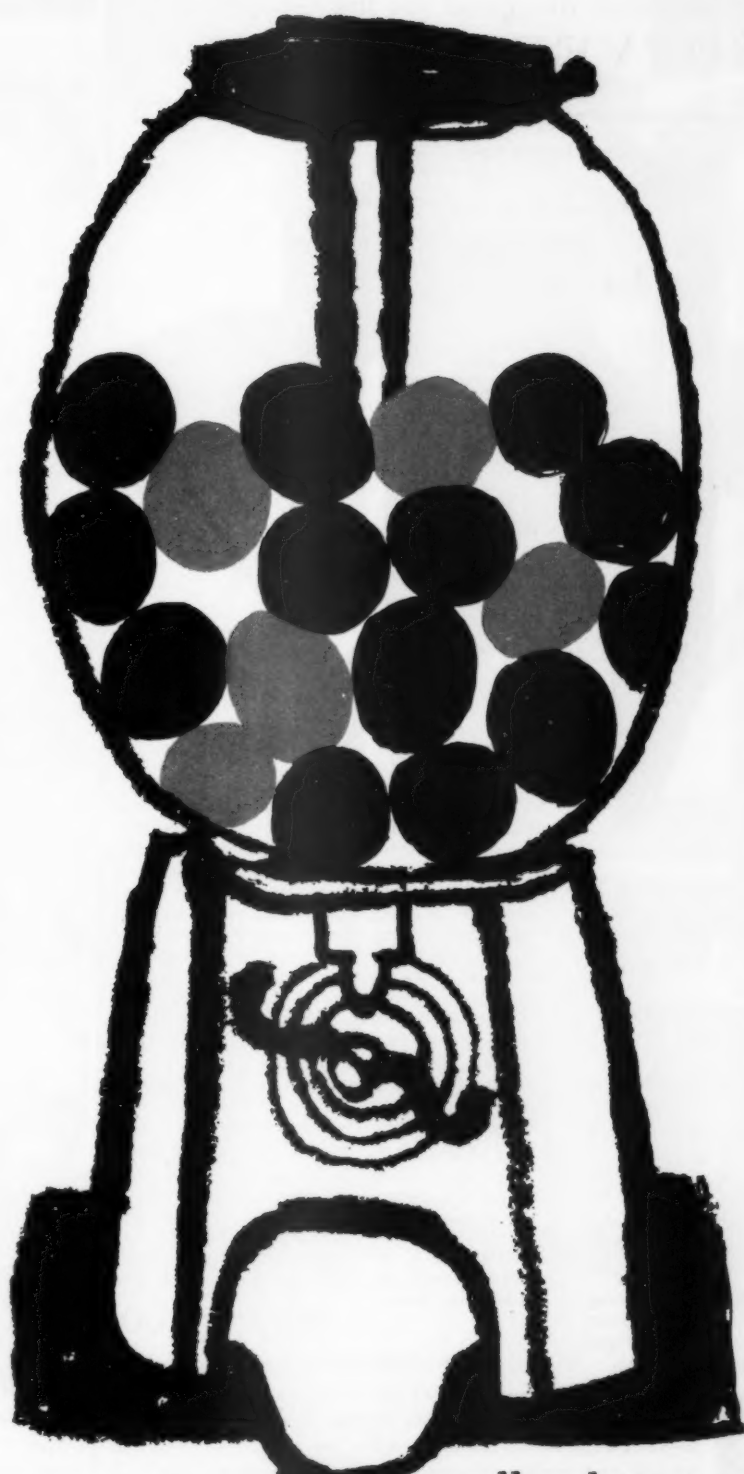
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can be purchased on time or rental plan.

## letters

AD a PG...

I want to congratulate you on the very fine magazine you produce. It is very helpful to me in keeping up with current ideas in the art field.

I produce printing design for Cornell University and regard your magazine as a kind of continuing post graduate course.

James K. Estes,  
Art and Production Manager  
of Publications, Cornell

Add a P for C juror...

I was delighted to see two entries of ours shown in your AIGA Show article, pages 58-59 of the July issue, as well as the Ciba ad on page 49. I was however equally as delighted to have been asked to serve by George Nelson as a jury member for this year's Printing for Commerce Show, although I seem to have been eliminated by your reporter (page 59).

This is my debut as a Letter-To-The-Editor writer, so may I take this opportunity to say that we enjoy your magazine very much.

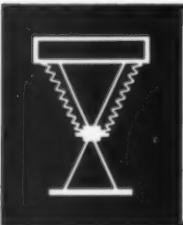
Robert Brownjohn,  
Brownjohn, Chermayeff & Geismar



On his toes... literally...

"The show must go on" tradition on stage has nothing but nothing on the ad business, witness this painfully candid shot of yours truly soaking a post-operated ingrown toenail every hour in alcohol while meeting a client deadline.

George Elliott, Senior Art Director,  
McCann-Erickson, New York



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● Illustrators '60, an exhibition of national scope to be held at the Society of Illustrators in New York, January 19 through February 29, 1960. A judged showing of the best in American Illustration produced during the previous in any style or medium.

# ILLUSTRATORS '60

All qualified personnel are invited to submit for selection and awards. Entries due on or before November 2nd.

**DUE NOVEMBER 2, 1959**

Write for entry blanks and detailed information to Society of Illustrators, 128 East 63rd Street, New York 21, N.Y.

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148 W. 23rd Street, New York 11  
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## type?

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**CRYSTAL-CLEAR . . .** To protect permanently artwork, drawings, photographs, documents, ceramics, models.

**WORKABLE FIXATIF . . .** Fixes pencil, charcoal, pastel, crayon, chalk. Dries fast . . . dries odorless.

**GLOWING FLUORESCENT . . .** Six dazzling colors. Use on wood, paper, glass, styrofoam for posters, banners, exhibits, streamers, show booths.

AT ALL ART MATERIAL SUPPLIERS

IF YOU PRIZE IT . . . KRYLON-IZE IT!



*California Photographer  
now represented by*

# CHARLES E. COOPER NEW YORK

**CEC**



*Alfred Hitchcock photo courtesy Western Union  
and Benton & Bowles Advertising Agency*



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LOCATIONS

PERSONALITIES

GLAMOUR GIRLS

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**Large sample portfolio  
available in New York**

Mead-Maddick operating in California can bring much to eastern advertisers... new glamorous west-coast models... all year around good weather for location shots... snow, mountains, beaches... well-known personalities of screen and TV. Long experience and established contacts assure efficiency and quality. Located in the heart of the motion picture industry, props, costumes and backgrounds are readily available... and don't forget, today's jet service makes delivery only a short time away.

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2. LID: Fits flush, piano hinge.
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5. BELLGOWS: Heavy duty rollaway.
6. CABLE CONTROLS: Of vinyl covered steel strand. Direct-drive focusing provides absolute tuning in a fraction of the time required by crank types.
7. CALIBRATED PANEL: Of white Formica indicates settings clearly and accurately.
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10. COPY BOARD: 17" x 23" Handles a full size newspaper page.
11. CABINET: Rugged heavy ply construction beautifully finished in neutral beige.

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BASS**

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1929 N. Hillhurst Avenue, Los Angeles 27, California.

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## calendar

**Through Oct. 9 . . .** New Jersey Water Color Society 17th Annual Open State Exhibition. Kresge-Newark, Newark.

**Through Oct. 11 . . .** David Vestal, one-man photography show. At Image gallery, 109 E. 10 St., NYC.

**Oct. 18-21 . . .** Western Region, 4As, 22nd Annual Convention, Santa Barbara Biltmore and Miramar Hotels, Santa Barbara, Calif.

**Oct. 19 . . .** Annual Exhibition Luncheon, Art Directors Club of Cleveland.

**Nov. 2 . . .** Deadline for entries, Illustrators '59. Society of Illustrators, 128 E. 63 St., NYC. Show: members' opening, Jan. 15; awards presentation, Jan. 18; open to public, Jan. 19-Feb. 29.

**Nov. 1-15 . . .** St. Louis Art Directors Club, Second Annual Exhibition. Awards dinner, Oct. 29, Chase Hotel.

**Nov. 12-14 . . .** ASID meeting, Planning by Design, in a World of Product Change. Hotel Statler, NYC.

**Nov. 16-18 . . .** Packaging Institute's National Packaging Forum, Statler-Hilton, New York.

**Nov. 24 through Dec. 4 . . .** Art Directors Club of Chicago 27th Annual Exhibition. Annual awards dinner, Nov. 30, Palmer House.

**Nov. 30 through January . . .** Creativity Series. Sponsored by Art Directors Club of Chicago, Art Institute, University of Chicago.

**Through December . . .** At Jens Risom Design, 626 Merchandise Mart, Chicago: Paintings by Lucile Roebuck Keeler.

**January . . .** 10th Annual Fine Arts Show, sponsored by Art Directors Club of Chicago. First two weeks of the month, at Muan St. Galleries.

**Museum of Modern Art . . .** Through Oct. 4 Drawings and Watercolors, New Acquisitions. Through Nov. 8, International Packaging Exhibition.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation Office, 19 West 44th Street, New York 36, N.Y.



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Our newest and most sensational

# Statmaster®

Over 25 new features  
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**SEE IT! TRY IT YOURSELF**  
at the

**1959 NATIONAL  
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1-10 P.M. daily



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Columbus Circle  
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## production bulletin

*what's new in type, paper,*

*art materials, production techniques*

**TYPE AND LETTERING:** Baskerville is available in photographic disc format for use on ATF Typesetter. Face was designed by Tommy Thompson and comes in 8 pt. and 10 pt. roman and bold and roman and italics, from ATF, 200 Elmora Ave., Elizabeth, N. J. . . . Hand and photoprocess lettering in script, cartoon, gothic, roman, serif, calligraphy and examples of camera techniques are available in 172-page book, designed by Fred E. Kleinhardt. From the Headliners, Inc., 44 W. 44 St., NYC . . . Intertype showings include 9 pt. News Gothic Condensed with Bold Condensed, 9 pt. Imperial No. 2 Teletype with Bold, 8 and 10 pt. Royal Teletype with Bold, 18 pt. Futura Medium Condensed with Bold Condensed, 5½ pt. Royal No. 1B with Bold. Also a 20-page booklet showing Bulmer, 6 through 14 pt. Also a 40-pager of all Century fonts. All from Intertype Sales Promotion Dept., 300 Furman St., Brooklyn 1 . . .

Amsterdam Continental has specimen sheets of all their typefaces shown at the Graphic Arts Exposition. Includes Standard, Haas Clarendon, Melior, Palatino, Torino, Microgramma, Egizio, Columbia, Mistral, Rondo, Studio and Libra . . . A 24-page booklet of borders and ornaments is available from Advertising Composition, Inc., 305 E. 46 St., NYC 17. Has over 600 decorative type rules and symbols . . . Two booklets, one of Ludlow types and the other of the house's typefaces in one-line showings plus boxes, decorative material, rules, from Einnemer & Taylor, 228 E. 45 St., NYC 17 . . .

A. Borsuk designed the New York Times type specimen book which also has charts for copycasting. Cover design by Nat Mushkin and promotion AD Louis Silverstein. Costs \$1 from the

Times promotion dept. . . . First four sizes of Craw Modern Bold in 30, 36, 60 and 72 pt. now available through ATF type dealers. Freeman Craw says the face is a true bold rather than a semibold. Original weight of hairlines and serifs was maintained, but the considerable additional weight of bold was distributed in the other elements of the letter. 6 through 48 pt. will be made available . . .

Two supplements for ATF's "Design with Type" Specimen Book are out. Supplement 1: specimen pages of the Craw family, News Gothic Bold, and complete series of Century Expanded and Italic including 36 to 72 pt. sizes which were not available for number of years. Supplement 2: Spartan Book, Spartan Medium Condensed, Murray Hill and Murray Hill Bold, Baskerville Roman and Italic, Caslon Openface and Bulletin Typewriter . . . Ludlow has specimens of Record Gothic Bold in 12 through 72 pt. The 6, 8 and 10 pt. sizes are in production. From Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14 . . .

**PAPER:** New Kimberly-Clark distributor is New York's Saxon Paper Corp., 240 W. 18 St. Saxon is the first in its field to install electronic inventory control and billing (IBM's RMAC 305 computer) . . . "Penn/Flex Offset" is a new highly flexible offset sheet that allows pages of side stitched books to lie flat. Developed by New York & Pennsylvania Co. . . . Butyrate lacquer, based on Half-Second Butyrate made by Eastman, is clear, colorless, glossy, and adds permanence to paper . . .

Polyethylene laminated paperboard was used as printing surface for the first time for Schrafft's packaging of frozen and prepared foods designed by Eron &

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The evidence you can see with your own eyes...the unsurpassed brightness of Rising's new White Bond...is backed up by actual tests made in one of the United States' best known Independent Testing Laboratories. According to standards outlined in T.A.P.P.I. T-452M-48, "Brightness of Paper," samples of Rising's new White Bond are **outstandingly brighter** than those of other brands of nationally-advertised bright white bond papers of similar quality.

## PERFECT UNIFORMITY...SHEET AFTER SHEET

Combined with extra bright whiteness, Rising's new White Bond assures you exceptional uniformity of the formation and cockle in every sheet...another reflection of the outstanding quality of "Fine Paper at Its Best!" These two important factors make it **doubly** important for you to specify Rising's new White Bond for the **brightest...the whitest...** in bright white bonds.

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Whether you prefer crisp, clean New White Bond or Rising Bond in smart, pastel colors, you get the same dependable assurance of uniformity...distinctive cockle, higher gloss, improved erasability...sheet after sheet, order after order. Rising Bond and Opaque Bond are available in the following weights and colors:

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New White	New White	New White	New White
	New White Opaque	New White Opaque	New White Opaque
		Antique Ivory	Antique Ivory
		Aqua Blue	
		Dove Gray	
		Colonial Green	
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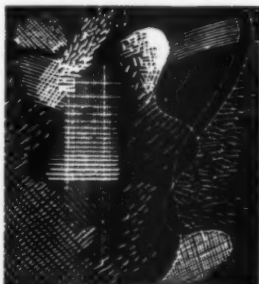


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Albert Dorne

**The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.**

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

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**FAMOUS ARTISTS SCHOOLS**  
Studio 176 Westport, Conn.

Send me, without obligation, information about the courses you offer.

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Mrs. \_\_\_\_\_  
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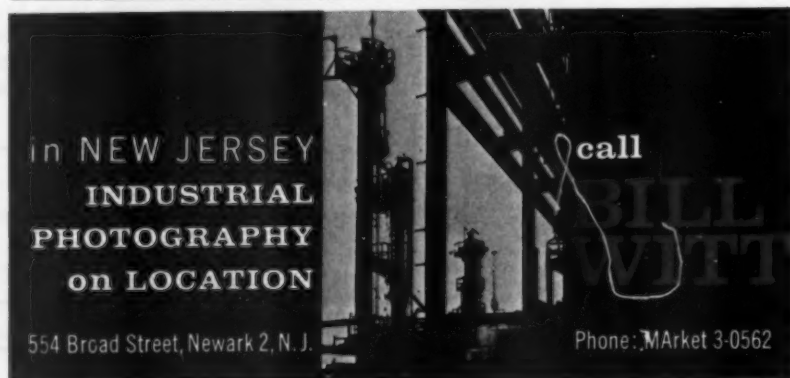
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## production bulletin

(continued)

Eron, Englewood, N. J. The industrial designers say the packaging eliminates need for waxed paper wrapping, adds glamor and quality appearance and gives good protection. It's greaseproof and moistureproof, washable and reusable. Specially formulated ink which does not smudge was developed by Inter-Chemical Corp. Imprinting by Continental Folding Paper Box Co. . . .

A new coated printing paper that gives a soft velvety appearance is Prentice Velvet Coated Offset, by Kimberly-Clark. Available in 70, 80 and 100 lb. . . . Beckett Sample Packet No. 17 has pieces from regular press runs or from reprints. Stocks shown are various finishes, weights, and colors of Beckett Brilliant Opaque, Hi-White, Beckett Text Canary Laid, Beckett Cover, Buck-eye Cover . . . Linton's Bristol Cover portfolio has printed samples of Queen, Line-Tone, Rollstone, Time Card Velum, and Thin Plate. From Fitchburg, Mass., or your local distributor . . .

Mohawk Miniatures are sets of fine art reproductions (those used in Mohawk Paper Mills ads), in envelope stuffer size. Sets are available from the mill at Cohoes, N. Y. or from local distributors . . .

**ART MATERIALS:** Day-Glo art colors now come in crayon form. Called Prang, they are in eight fluorescent colors. Developed by American Crayon Co., a division of Jos. Dixon Crucible Co., and Switzer Brothers . . . Color pencils with a new lead formulation permitting erasable markings are the Venus Col-Erase Pencils. The new leads come in vermilion, carmine, blue, green and yellow. Request free samples on your letterhead from Venus Pen & Pencil Corp., Lewisburg, Tenn. . . .

Copy-Block is a thin gauge, self-adhering acetate sheet printed with dummy copy blocks. Comes in 8, 10 and 12 pt. in normal leading. Samples from Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10 . . . A new missile shaped cartridge holds Higgins American India Ink. Dripfree tip feeds desired amount without waste or mess . . .

**PRODUCTION NOTES:** Commercial use of DuPont's photopolymer printing plates draws closer. Paul H. Smith, manager of the sales development program, announced that the plates, trademarked Dycril, will soon be available. Dycril is composed of a light-sensitive plastic, a bonding layer, and a metal support, either rigid or flexible. Plate is exposed



Photographer, Wingate Paine / Art Director, Lee Batlin / Agency, Altman-Stoller / Client, Whitehouse & Hardy

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## production bulletin

(continued)

to ultra-violet light through a high-contrast photographic negative containing subject matter to be printed. Where the light strikes the plate, the plastic becomes relatively insoluble.

A pressurized spray removes the plastic, leaving printing areas in relief. Since no etching is needed, a Dycril plate may be exposed, washed out, finished and mounted on press in about 20 minutes. Advantages are: Speed of production, elimination of electros for short and medium press runs, and the combining of photo-type negatives with half-tone screen negatives in full page plates. At present plates are said to be suited for printing cardboard packages, and b/w letterpress . . .

Polyplate Corp., a division of Quality Photo Engraving Co., is the first NYC photoengraver to process Dycril plates. Ralph A. Santulli, formerly vp/PM of E. M. Freystadt Associates, and a past president of the Advertising Agency Production Club, is vp of sales and service. In Philadelphia, Beck Engraving Co. will produce the plates . . .

"Line, Halftone & Color—An Introduction to Modern Photoengraving," published by American Photoengravers Assn., details and illustrates engravings, discusses latest developments in photoengraving and letterpress printing. Available from your local photoengraver . . . Average life of deep-etch plates has been extended, now that Lithographic Technical Foundation has produced LTF Nichol Solution. It removes the loose powdery deposit of iron which remains in deep-etched image wells. LTF reports that aluminum deep-etch plates which got the Nichol treatment following a deep-etching, then were copperized and lacquered, resist blinding on the press . . .

A printing process which depicts 3D machinery and other complex products has been patented by Winchell Co., Philadelphia. It uses die-cut overlay sheets above a base sheet. Close registry gives the 3D look. Sample booklets of "Tri-Dimensional Product Presentation" are available from the company, 1315 Cherry St., Philadelphia 7 . . .

A new one-way inking system for quality halftone reproduction is one of the features of the latest model S&S Flatbed Offset Press, distributed by Amsterdam Continental Types & Graphic Equipment. Excessive inking of halftones is prevented because the inking rollers hit the plate during forward stroke only. If double inking is desired, rollers may be

(continued on page 30)



Help Yourself to

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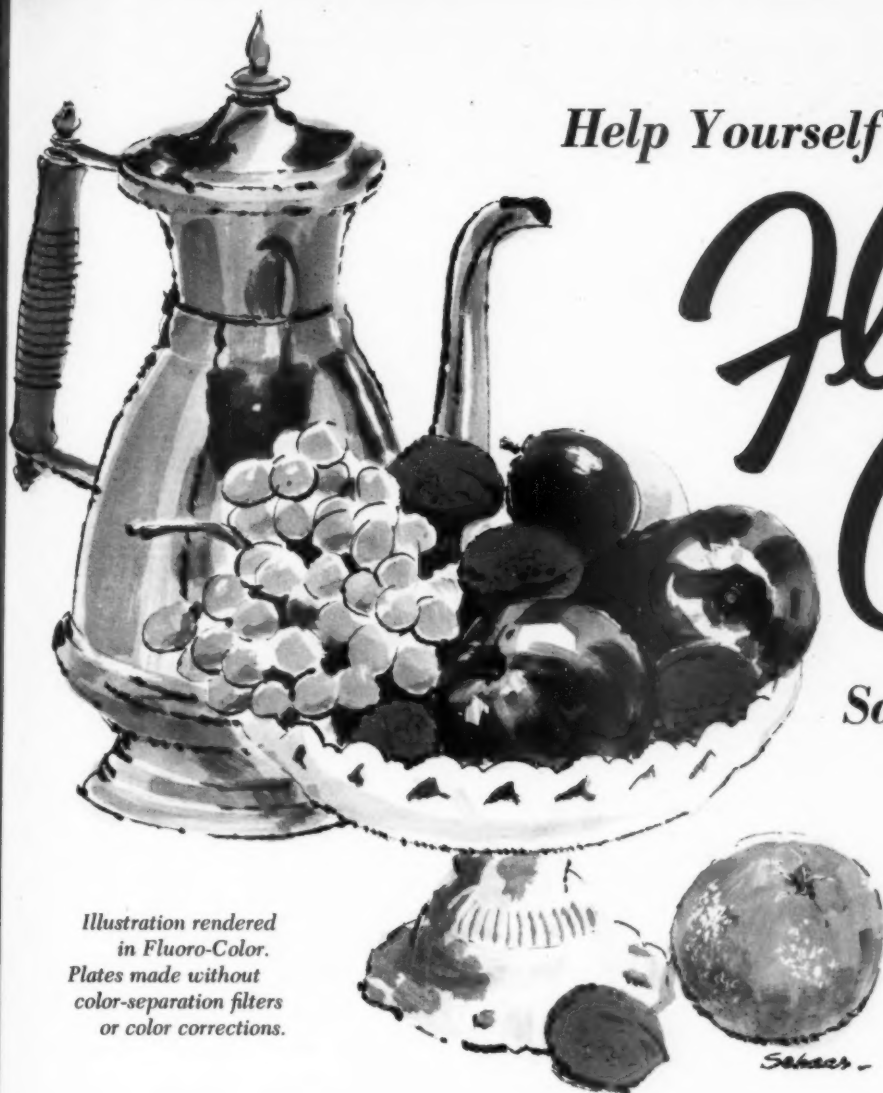


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Plates made without  
color-separation filters  
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Bright, attractive color is yours in all its natural beauty with Fluoro-Color, the remarkable new process that makes possible full-color art reproduction at half the usual plate costs.

Fluoro-Color adds a freshness, a crisp, clean radiance very seldom achieved in reproduction. Why? Because Fluoro-Color art is rendered with Fluorographic materials that produce automatic drop-out half-tones. Whites are pure white while all blacks, shades and colors in-between are as the artist intended.

And why the big savings in plate costs? Because Fluoro-Color art is pre-separated for color when it goes to the platemaker — elimi-

nating costly color-separations, color-correcting, hand-opaquing, re-etching and hand-masking.

Although color pre-separated, Fluoro-Color art is rendered in full color, much as it will appear in print. The process is excellent for achieving various effects such as watercolor, tempera, "oils," air-brush, pen and ink, stippled and textured treatments.

Fluoro-Color plates can be made only by photoengravers, lithographers and gravure plants licensed to use the Fluoro process. Send coupon below for the names of such plants in your area and complete information on Fluoro-Color.



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## Bandwagon Ads:

### Cigarettes and Whiskey and Conformity

Recent magazine ads reveal conformity trends in both verbal and nonverbal symbols. Message concentrations and similarities of product ads are based on the principle of repetition. There is a great deal of evidence, however, that repetition, especially without the proper emotional involvement, can produce no learning, or even worse, boredom and mental sign off. Ad variety for a particular product is most effective in the long run since it tends to produce a broader view.

#### the sociable soft drink . . .

Soft drinks have joined the "be sociable and thin" bandwagon with Pepsi apparently at the lead. The Coca-Cola "pause that refreshes" seems to occur at about the same time as that of Pepsi-Cola. Remus A. Harris once pointed out an interesting similarity between a slim-trim girl in a Coca-Cola ad with one in a Pepsi ad. Hires has also taken up the social theme and has a girl in its ad that can easily pass for the one in the Pepsi ad.

#### for personal pleasure, beer . . .

Beer is a marginal drink lying between soft drinks and hard liquor. The appeal is essentially for fun and enjoyment. Schlitz's new campaign, "Know the real joy of good living," seems to typify the trend in beer messages. Perhaps somehow the message is interpreted as "Know the real joys of 'bad' living" in terms of

sensuousness and uninhibited enjoyment. There is also a deliberate attempt to make beer socially acceptable with such bandwagon comments as "People try it . . . and they like it" for Black Label, or "People who know good beer select Schlitz," or Budweiser's "Smart way to buy."

The hard liquor ads are a monotonous stream of well iced glasses of mixed drinks. The message appeal is directed toward the "taste-see" senses. They seem to lack the interpersonal social touch of the soft drinks and the broad emotional enjoyment of the beers. The concentration is on "cool, clean" liquid with "power." This is perhaps a poor trend since most liquor drinking is social. "Be sociable, have a Seagram's" might be more consistent with liquor drinking.

#### serious smokers . . .

Cigarette ads have stereotyped the serious man-of-thought theme, most typified by Viceroy, apparently to combat the poor health publicity tobacco has received. The purpose apparently is to produce a person who thinks but still finds smoking worthwhile, although not without worry. It is easier to identify with one who recognizes that a problem is involved in smoking than one who thoughtlessly ignores it. Marlboro and Lucky Strike men are serious thinkers, almost as thoughtful as the Viceroy man.



There are three important, although arbitrary, divisions of personality that are commonly referred to in psychology: affections or feeling, perception or sensing, and cognition or thinking. Beer, liquor and cigarettes—products that are frequently viewed as the petite vices of our society—appeal to these three areas: beer to affection (joy), liquor to perception (see-taste), and cigarettes to cognition (think). It is also of interest to note that soft drinks are most frequently concerned with broad interpersonal situations, beer with personal experiences, and liquor almost restricted to the percept of a glass—restrictions in the order of their social acceptability. These trends are highly conformative. There is no reason why Coca-Cola can't be a thinking man's soft drink and Viceroy the real joy of good living. The present trend, however, is to have a cognitive smoke, a perceptive swig, and an affective swallow of beer. ●



REPRODUCED IN 4 COLORS BY OFFSET-LITHOGRAPHY ON INTERNATIONAL TI-OPAKE, VELLUM FINISH. BASIS—25 X 38—80 LB.—500. PRINTED 18 UP AT 4000 IPH.

**Doesn't this make your trigger finger start to tingle?**

This striking reproduction of a crisp fall hunting scene is printed on International Ti-Opake, one of America's new *first family of fine papers* by International Paper. —>



## Your good printing—on our good International Papers— can introduce millions to the outdoor life

**N**EEED OPACITY in a *lightweight* sheet? Economical International Ti-Opake fills the bill.

See how pictures practically pop right off the page? That's Ti-Opake's clean white surface for you. And there's no feathering or offsetting. You can count on beautiful results like this, in flashing full color or dramatic black and white.

International Ti-Opake is one of the most *versatile* papers we make. It's equally suitable for offset-lithography, letterpress, silkscreen, or sheet-fed gravure.

You'll find that the fast-drying properties of International Ti-Opake make it ideal for financial and real estate prospectuses and other rush jobs. Ti-Opake is also widely used for brochures, stuffers,

greeting cards, price lists, booklets, insert annual reports, and announcements.

Ask your paper merchant today about the new 8½ x 11 *ream-sealed* packages. They are made to order for small offset-duplicating presses and come in convenient pull-tape junior cartons. International Ti-Opake is also available in all standard book sizes.





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ralph cowan  
chicago

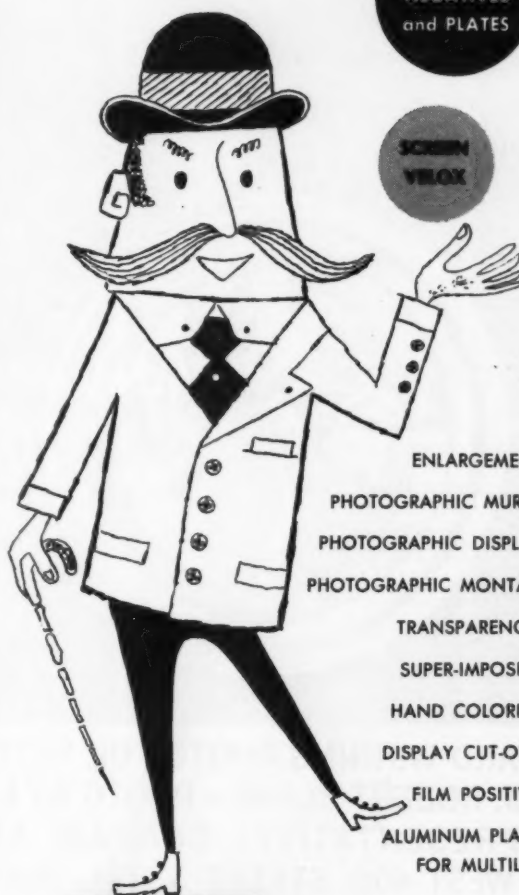
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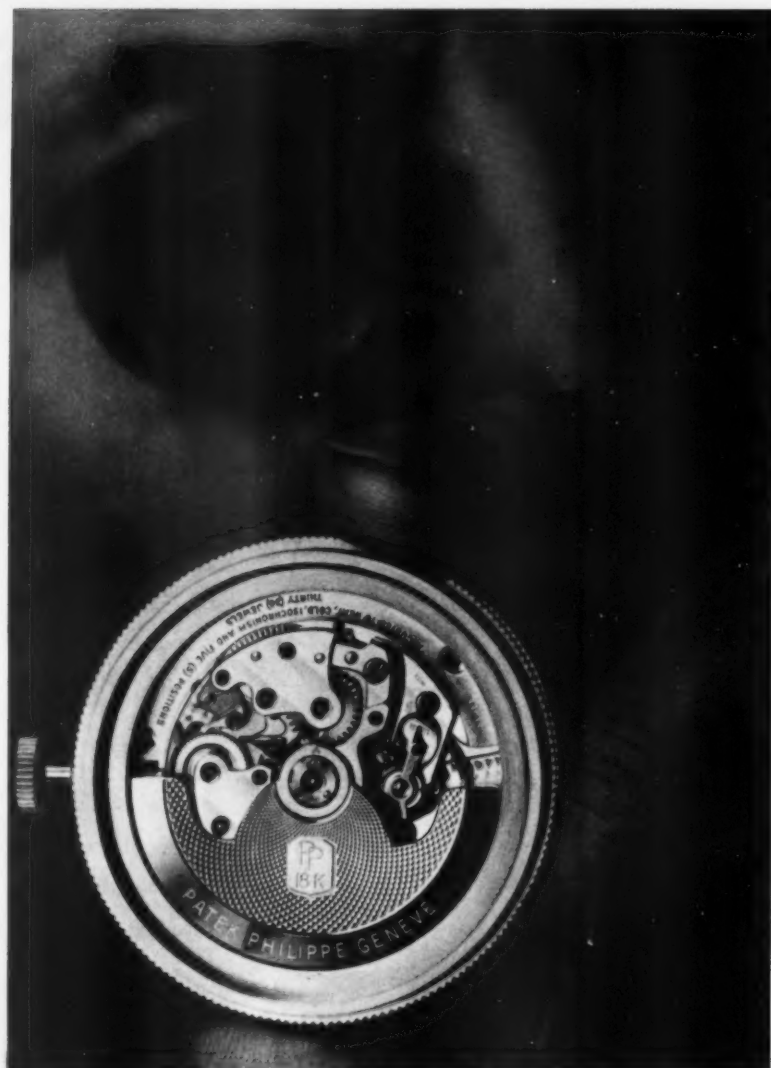
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## production bulletin

(continued from page 24)

set to ink the plate on both forward and return strokes. Details from Amsterdam Continental, 276 Park Ave. S., NYC 10 . . .

Kimberly-Clark's latest educational booklet is "Type and its Relation to Paper." It emphasizes: Visual interpretation of the printed word must be considered in designs, selection of faces, etc. Their "Fundamentals of Printing," in its third printing since January, discusses type selections, silk screening, plate preparation, laminating, etc., in all, 97 topics . . .

A loose-leaf plastic binding which allows page changes without disassembly of the book or manipulation of mechanical devices is the Zip-Lox, manufactured by General Binding Corp., Northbrook, Ill. Thumb pressure releases the end locks. Details from General Binding, Advertising Dept., 1101 Skokie Highway, Northbrook . . . A typewriterlike keyboard and an electric computer have been combined into a composing machine to speed up Chinese printing by breaking the ideographs into single strokes. Called the Sinotype, it was developed by Prof. Samuel H. Caldwell, director of research of the Graphic Arts Research Foundation at Cambridge and professor of electrical engineering at MIT. End product of the machine is a photographic film of the characters rather than lead type. ●



### Cover designer

Ken Ayres is known for his typographic design, has done much work for Eli Lilly & Co., Mead Johnson Laboratories, Arvin Industries, National Hardware Association and Indianapolis ad agencies.

Just turned 27, he studied at John Herron Art Institute in Indianapolis. He designed the August 1959 cover of Type Talks and won awards in Indiana's first ADC show last year.

Assisting Ken with the Art Direction cover this month was Steve Woerz, 31 year old photographer from Germany. The two have teamed up on many typographic assignments. ●

# Type is the Face You turn to the Public

No matter how beautiful the art or how significant the message, your advertisement is a complete failure if not read. And, more often than not, poor readership is synonymous with poor typography. Advertisers and agencies know that ATA member firms have the reputation, craftsmanship and wide selection of type faces to help them produce the finest in advertising typography. Why not phone your ATA typographer today?



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Executive Offices: 461 Eighth Avenue, New York City

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The Akron Typesetting Co.

**ATLANTA, GA.**  
Higgins-McArthur Company

**BALTIMORE, MD.**  
The Maran Printing Co.

**BOSTON, MASS.**  
The Berkeley Press  
Machine Composition Co.  
H. G. McMennamin

**BUFFALO, N. Y.**  
Axel Edw. Sahlin Typographic Service

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J. M. Bundscho, Inc.  
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Dayton Typographic Service

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**DETROIT, MICH.**  
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The Thomas P. Henry Company  
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**INDIANAPOLIS, IND.**  
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**MILWAUKEE, WIS.**  
Arrow Press

**MINNEAPOLIS, MINN.**  
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A. T. Edwards Typography, Inc.  
Graphic Arts Typographers, Inc.  
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Barton Press  
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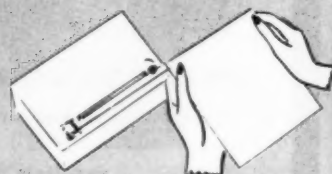
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**"SCOTCH" BRAND No. 665**  
Double-Coated Tape



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Place paper or other material in position, press down on tape.



Lift up, pull across, tear off on cutter knife.



Attach or insert for a quick, neat, concealed mounting job.

- Mount Layouts • Attach flaps, overlays
- Hold work to boards • Mount photos

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## what's new

*in materials and equipment . . . faster b/w and color film, color negative materials, improved processing techniques lead the way to more exciting and better quality photography.*



Author Jacquelyn Balish is Editor of *Modern Photography* (for the past nine years), was formerly Illustration Editor of *Business Week* and Picture Editor of the *Ziff Davis* quarterly, *Photo Arts*. Along the way she also was Associate Editor of *Popular Photography*. Husband Leonard Balish is a commercial photographer known to many *Art Direction* readers.

There are few days that pass without a photographic concern's announcing a technical development to "revolutionize" picture-taking. Just last week a Wall St. brokerage house called our magazine checking a rumor of a "revolutionary" movie camera complete with a color film which processed itself in the camera!

However, most photographic technical advances are slow in the making and slower in their final effect on commercial photography. Therefore, the developments discussed here are in some cases years old; in others, months old; some are still in the pre-market stage. The camera, the film, the light source, the chemical may all be very well engineered by the manufacturer, but it is the creative application of the invention by the photographer which makes it a success. And it is the willingness of the art director to use the resulting work that makes a picture trend.

Many of the technical developments which have turned the smaller camera into a more practical instrument for the commercial photographer would never have meant anything were it not for a change in the kind of photograph the client wanted. Realism is the key today

—be it documentary realism or mood realism. Even the blur is a king of hyper-reality. The visual perception of the viewer of the ad has undergone as great a change as the technical tools of the photographer. Life magazine (1936), Look magazine (1937), and their multifarious offspring, the picture book, TV, the fact that there are now 35 million people in the United States snapping pictures annually, have all resulted in a highly sophisticated picture-looking audience. Say "photograph" to the layman 20 years ago and he would think of his high school graduation portrait. Say it to him today and he will think of a candid shot of Eisenhower sneezing. The buying audience won't be stopped by a picture of six well-preserved stuffed dummies—it looks false, it isn't life.

However, realism was not always the goal. Nor was it always technically possible. Look at the 1939 Art Directors Annual. Pictures of people are dull, static. And why not? Electronic flash was not being used. Models had to hold poses for interminable seconds as they wilted under hot tungsten lights. You couldn't catch expressions one after another, for even if you used flash bulbs to boost lighting to get a faster shutter speed, your shooting was interrupted as the bulbs were replaced. The mood was snapped with the flash and had to be rebuilt.

Shooting sessions were marathon dance length. Spontaneity? Don't be ridiculous. And clients demanded not only that there be no movement, but everything had to be sharp, foreground to back.

Films were slower. There was black-and-white Super-XX, but its way out rating was at an exposure index of 100, and Eastman Kodak did not recommend using it at that speed. Today's fastest film (Agfa Isopan Record available in 35mm sizes) has a normal exposure value of 1600—16 times as fast as the pre-war fastest film. The old Eastman Super-XX was not only slower than today's Eastman Tri-X and Royal-X Pan, Ansco Super Hypan, Ilford HPS, and Agfa Isopan Record—it was also grainier.

Along with very fast films have come more useful and efficient chemicals. Very fast-acting fine-grain developers have cut developing time down from 16 or 20 minutes to an amazing two or three. Instant fixes have fractioned the time the film must stay in the fixing bath. And wash accelerators have cut washing to eight minutes. Similarly, print development time has been shortened.

And just this year, Cormac Corp. introduced Unibath CC1, a monobath developing agent for black-and-white films which develops and fixes the negatives

in the one solution—all in a period of from four to seven minutes; depending on the thickness of the film emulsion! (July 1959 *Modern Photography*). Cormac's next Unibath, CC3 for paper developing, will soon be on the market.

The variable contrast papers, Eastman Kodak Polycontrast, DuPont Vari-gam, Ilford Multigrade have practically eliminated the need for stocking four or five contrasts of paper. With their filters, the variable papers give the photographer a multi-selection of contrast grades, even when he is exposing but one sheet of paper, since he can use one filter on one part of the print, another on a different section.

The improvements in the quality of black-and-white films have been revolutionary. So much so that they have permitted the commercial photographer to derrick heavy view cameras in favor of mobile hand-held cameras for much of his work. There were Rolleiflexes around 20 years ago and there was a roll film single-lens reflex called the Primareflex; another called the Korelle Reflex. But they weren't considered everyday tools by the commercial photographer. It took the film manufacturer to bring them into the studio.

It is even questionable if the Hasselblad and the brand-new Bronica (both  $2\frac{1}{4} \times 2\frac{1}{4}$  single-lens reflexes with interchangeable lenses and magazine backs) would ever have been marketed were it not for the new films.

As soon as the quality between a  $16 \times 20$  enlargement from a  $2\frac{1}{4} \times 2\frac{1}{4}$  negative came close to that from sheet film—and surpassed that of the earlier sheet films—the photographer changed his point of view. He now moves around the action, instead of standing behind a heavy view camera and directing the action to move in front of him. But there are still places where the view camera reigns supreme. For architecture, for highly detailed product shots, landscapes, still lifes, for catalog work, it is unbeatable.

Side by side with the faster black-and-white films have been the new truly fantastic color films. Twenty years ago there was Kodachrome, but its speed was only 10. Today's sheet color transparency films are rated at 32 (Anscochrome), 50 (Ektachrome E3), and at this writing Ansco has announced Super Anscochrome sheet film, normal rating at 100. All of these films can be developed in only hours.

In  $2\frac{1}{4} \times 2\frac{1}{4}$  and 35mm films you have Super Anscochrome which can be pushed far beyond its normal rating of 100. A few months ago Eastman Kodak

(continued on page 36)

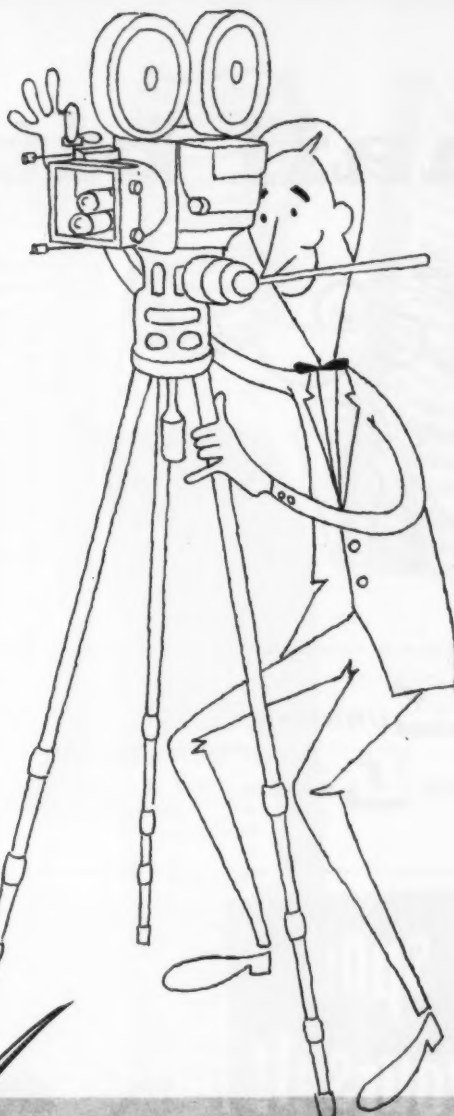
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## what's new

(continued from page 34)

introduced 35mm High Speed Ektachrome, normal rating of 160. We had it pushed to a rating of 400 and got acceptable results. Now it is available only in 35mm sizes, but what about tomorrow?

The effect of negative color materials—from which you can have transparencies or opaque color prints, or black-and-white prints made is almost too well-known to detail. The advantages: First, these materials cut down one step in getting a color print or copies, since you work from the original negative; second, you don't lose film speed by using a compensating filter, since you can change filtration as you print; third, it eliminates having to shoot again in black-and-white since you make the black-and-white print directly from the negative transparency.

This material is still in its infancy. For the first time the photographer has in his own control the nuances of color differences. He can change color completely, pick up the green in a corner to emphasize a leaf, add more red, cut down on the yellow. It is time-consuming, but for the careful technician who does his own darkroom work, the possibilities are infinite.

To help him Simmon Brothers have just put on the market a new color head enlarger with built-in wedge step filter, permitting fineness of control in color printing not possible with previous equipment. However, as yet no satisfactory mechanical analyzer for color negatives which would automatically tell which filters to use has been made.

Agfa will shortly bring their Agfacolor (35mm, 2 1/4, and sheet film) into the American market. This, too, is a negative color material and can be printed on Ektacolor (Type C) paper. Recent tests which Modern Photography has conducted (November, 1959, issue) indicate that Agfacolor is superior to Kodacolor in sharpness and grain structure in roll film and 35mm sizes; Kodacolor seems to have the edge as far as brilliance and fidelity of color are concerned. Black-and-white enlargements made from 35mm Agfacolor negative transparencies on standard papers had amazing quality in a 20 x 30 in. print.

Right now a word must be said about that classic color film, 35mm Kodachrome. It, too, existed 20 years ago and the 35mm cameras and lenses with which it was used were superb instruments. But it has only been within

(continued on page 40)

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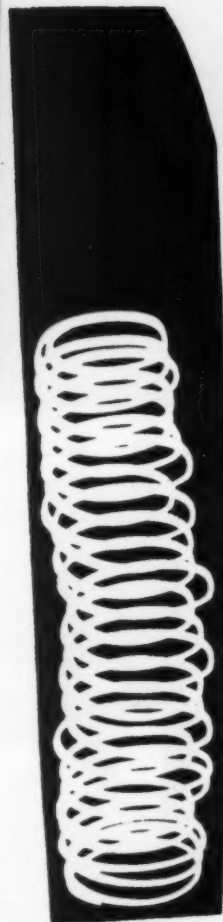
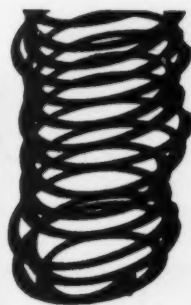
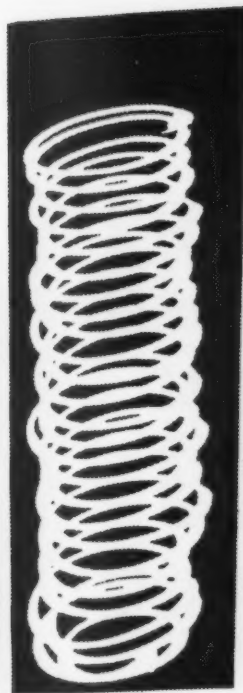
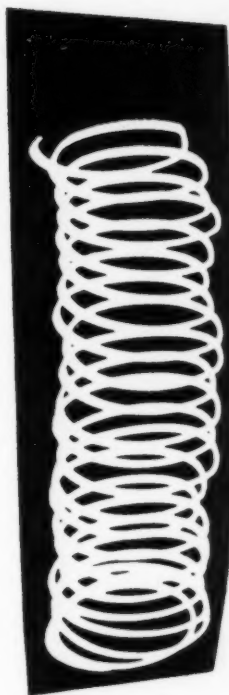
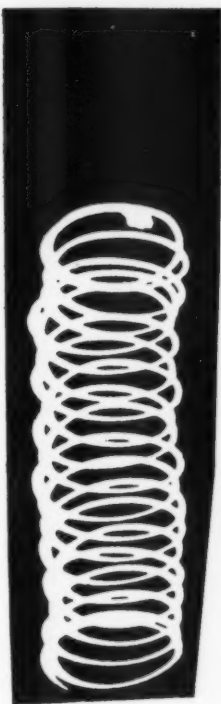
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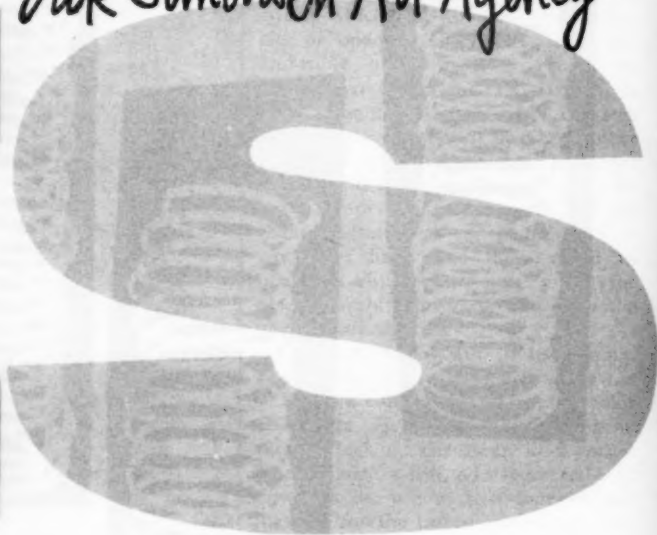
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## what's new

(continued from page 36)

recent years that engravers have been willing to work with 35mm transparencies. Even today, many Kodachromes must be copied and enlarged to 8 x 10 transparencies before some engravers will touch them. And you will recall that 20 years ago most color engravings were made from Carbro prints—a time- and money-consuming procedure which the photographer had to perform. Few engravers in those days would work from any transparency material. There were no custom color labs to speak of and the true commercial photographer had his own "cold room" and a jealously guarded color man who did his own work for him. The timesaver in those days was the one-shot color camera, a device which simultaneously exposed the three separation negatives needed to make a Carbro print.

Don't think that cameras have improved at the same rate as films and developers and electronic flash, they haven't. They are easier to handle. They are quicker to load, faster to shoot. But basically they do the same job today they did 20 years ago. The same is true of lenses. There are some very high speed normal lenses available today for 35mm cameras. But even in 1938 excellent f/1.8 and f/2 lenses were available. The new high speed wide-angle lenses for 35mm cameras are of much more value to the photo-journalist than to the commercial man. This year's chic lens in the fashion-documentary field, the 180mm, was on the market in 1939—but with one important difference.

Lens mounts were brass and so heavy that they necessitated sturdy tripods. Lightweight metal alloys now used in lens mounts have eased the photographer's burden and made it possible for him to hand hold lenses up to 300mm focal length. And lens coating has made the color transmitting qualities of lenses much better.

Location shooting is now a piece of cake. Smaller cameras, lightweight lenses, rolls of film rather than film holders, light but sturdy tripods, and portable electronic flash units have cut down safari-type supply problems. No longer cartons of large flash bulbs. (They've changed in size, too. The new AG-1 flash bulb is only the size of a paper clip.) Just a small portable electronic flash unit will now do the job.

Another great timesaver for the commercial photographer are the various Polaroid Land products. Want to check composition, take a quick test shot to

(continued on page 87)



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Art Direction





**Ralph Eckerstrom** ADCC 27th chairs Chicago show

annual exhibition chairman is Ralph Eckerstrom, director of design, Container Corporation of America. Exhibition will be on display Nov. 24 through Dec. 4. Awards dinner will be held Nov. 30 at Palmer House Grand Ballroom.

### Cleveland show awards to be announced Oct. 19

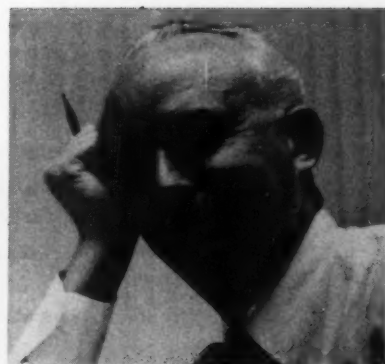
Judges for the 11th annual exhibition are James N. Hastings, vp/creative director of art, Campbell-Ewald, Detroit; Jack Anthony, vp/associate director, Y&R, NYC; AD Henry Wolf, Harper's Bazaar. Richard Blakemore, AD Pitt

Studios, is exhibition chairman. Cochairman is Don Reithmiller. Committeemen are Jerry Comella, luncheon; Russ Johnson, display; Fred Stickle, television; Carl Behl, publicity.



**Richmond names Frank Mann** New president for 1959-60 is Frank Mann, A. D. Robins

Co. Other officers are vp Irving Beatly, Richmond Engraving; recording secretary Barbara Shiers, Thalhimers, Inc.; corresponding secretary Bob Meacham, Cabell Eanes, Inc.; treasurer Robert Moore, Martin-Remick-Moore. Goals for the new term include: promotion of better understanding by local business of the functions of art directing; a closer association with students of the commercial art dept., Richmond Professional Institute.



**Bert Ray to be ADCC 'Creativity' chairman**

The Chicago club, Art Institute of Chicago, and University of Chicago will cosponsor a lecture series on Creativity, Nov. 30 through January. Co-chairmen are Bert Ray for ADCC and Ben Rothblatt of University College, University of Chicago. The lecture series will be held on eight evenings, 7 p.m., at Fullerton Hall, Art Institute. Series fee for ADCC and Art Institute members is \$32.50, nonmembers, \$40. No single admissions will be sold. Details from Bert Ray, Bert Ray Studios, 230 E. Ohio St.

### Baltimore names Frank Mirabile

New officers are president Frank C. Mirabile, first vp Thomas Parlette, second vp William N. Schneider, secretary.

(continued on page 51)



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### *Here's a partial listing of the articles...*

**Trends in Product Advertising:** Food, tobacco, liquor, entertainment, PR, automotive, fashion.

**Trends in Media:** TV, magazines, newspapers, DM, displays, sales promotion.

**Trends in Graphics:** Illustration, photography, ideas, typography, production.

*Advertising Directions* is handsomely bound, hard cover, 8½ x 11. 288 pages and more than 800 illustrations. Scheduled for November 15th publication. Price \$10.00.

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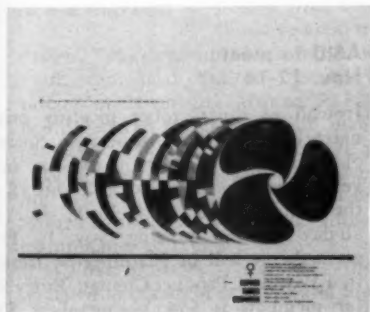
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# AD NEWS



**Mendelsohn appoints Bickel vp for art** An AD at the David J. Mendelsohn agency since 1955, Joseph Bickel has been named vice president in charge of art.



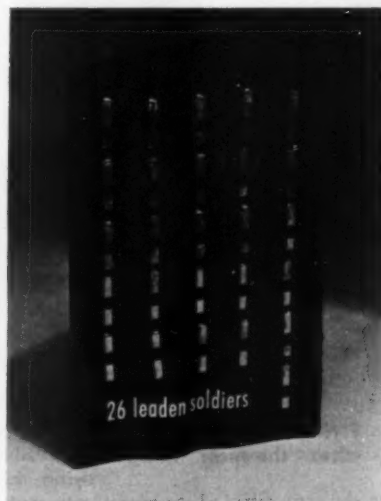
**For concept of modernity—design to fit** Second in a Copper Goes Modern series for Copper & Brass Research Assn., by J. M. Mathes. AD Donald

Eldridge designed the brilliantly colored and sweepingly bold ad. Art (dyes and caseins) by Reynold Ruffins. Copper has been losing out to glamour metals such as aluminum, etc. in new products and markets, so fought back with modern image in both art and copy for general, business and trade media. Richard Edwards, copywriter.



**Good concept well executed** With "flexibility" as Bemis Bro. Bag Co. campaign theme, AD Josef D. Dettling, Gardner, felt the Mobius Sheet would serve ideally as design theme. Here, four color ad has strip of laminated textile around ore. Other ads repeat the layout, using different bag materials and center art to show diverse materials which can be packaged with Bemis products. Series ran last year, is being repeated this year. Photographer, Dick Boyer, Chicago.

Caption, 20th Century Medium. Signature, Century Schoolbook.



**Imagination with type** Real type, that is. Bill Williams wrote and designed promotion mailer for his own firm, Bill Williams & Co., using a 10 pt. Futura font inset into slots. Printed on black Strathmore Cover in red and white.



**The fun car** Illustration does double duty, continuing Chevy's fun theme ("the fun is in the going")

and acting as a real stopper. Hardsell is confined to copy. An example of the imaginative photographic campaign greatly responsible for Chevrolet's excellent '59 sales. James N. Hastings, vp/creative director of art, C-E Detroit, reports ad "has precipitated more mail than any Chevrolet ad in the seven years I have been associated with Campbell-Ewald." AD: Harry Borgman. Photographer: Todd Walker. Model: Darlene Tompkins. Copywriters: W. B. Booth and C. S. Felt.



**Flying A takes off after "the man" image** Now gasoline advertising joins the successful list of supermasculine themes already in use for cigarettes, etc. Photographic campaign appears in men's magazines, hammers home the slogan repeating headline, layout and illustration treatment. AD: Nick Silva, Foote, Cone & Belding, Los Angeles. Photographer: Hal Adams. Copy: Jerry Brown. Models: Martin Smith and Joyce Johnson.

#### Entries for Illustrators '60 due Nov. 2

Society of Illustrators plans to continue its professional showcase for the field, following the success early this year of their first annual juried exhibit, Illustrators '59. Entries for the second show, Illustrators '60, must be at SI, 128 E. 63 St., New York 21, by Nov. 2. A prospectus is available. Judging will be held Nov. 9-Nov. 17 and accepted entries

must be in by Jan. 1. Members' opening of the show is Jan. 15. The awards will be presented Jan. 18. Illustrators '60 will be open to the public Jan. 19-Feb. 29.

Show chairman is Harry Carter. Associate chairman is Don Gibbons. Howard Munce will be coordinator of juries and the editor of the Illustrators '60 Annual. Business managers are Orin Kincade and Ray Doney. Hanging chairman, John Suzuki. Jury chairmen are: for ad illustration, Austin Briggs; editorial, Joe De Mers; institutional, Walter Richards; book, Ervine Metzl; tv and film, Willis Pyle.

Other committeemen include John Moodie, special events; George Shealy, awards; David Stone and Francis E. Smith, public relations; Carl Bobertz, finance; Attilio Sinagra, classification; Don Gibbons, publicity design; Austin Briggs, publicity illustration.

Illustrators '59 Annual, which will show some 300 of the best of this year's show, will be published Oct. 20 by Hastings House.



#### Mercury campaign's true art piece

Sculptor Marshall Fredericks was commissioned by Mercury-Edsel-Lincoln Div., Ford Motor Co., to do a head of the Roman god Mercury to be used in Mercury advertising. Said Ben D. Mills, Ford vp and general manager, M-E-L Div.: "With this new head we feel we have made a significant contribution to the world of art as well as to serve our business purpose." Mercury advertising has used drawings of a Mercury head since 1938, but Fredericks' sculpture is the

only true art piece to be produced for the program.

The sculpture, shown here in clay with its creator, will be cast in honed nickel alloy at Rasmussen Bronze Foundry, Copenhagen. The head will be one-quarter larger than life, 24 inches high, and mounted on black Belgian marble. Ford will offer it for display by museums and galleries.

#### FTC ruling means new tag design problems

Prominent, visible and legible identification of the garment contents is called for by the new FTC Rules for Textile Fiber Products Identification Act. Most tags now do not carry this information, according to Herbert Rothchild, sales manager of Tag and Label Div., Rothchild Printing Co., New York. For the complete redesign program underway in the tag industry a multi-million dollar item annually in textiles alone, Rothchild advised ADs:

FTC wants "facts, not creativity. Don't try to circumvent intent of tag by hiding data through gimmicks." No asterisks next to product name, referring to contents identification elsewhere. Don't place fiber trademark next to generic name if fiber trademark tends to confuse buyer. Official generic name, designated by FTC, and fiber contents should be typographically as prominent as any other element. To list fiber contents correctly, generic element present in largest percentage must be named first, then other elements in same type face and size.

A booklet explaining the FTC rules is available from Rothchild, 52 E. 19 St., New York.

#### ASID to meet Nov. 12-14

Instead of the October meeting originally announced by American Society of Industrial Designers, a two-day convention will be held Nov. 12 and 13 at the Hotel Statler, New York, and an all-day business meeting Nov. 14. Program theme will be Planning by Design in a World of Product Change. Entry fee for members is \$50, nonmembers \$60. Half-day participation fees are \$13 to members, \$16 to nonmembers.

Conference committee chairman is Nathaniel Becker. Registration forms and details from ASID, 15 E. 48 St., New York 17.

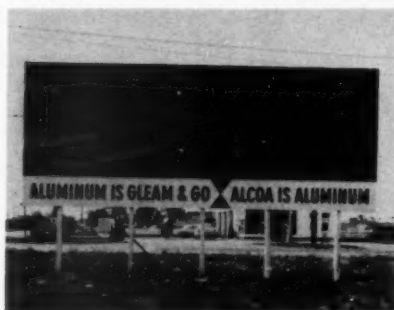




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3)



4)

## Abstract outdoor in the midwest

Ten highways leading into Detroit and 13 into Chicago are posted with 30-ft. high, 12-ft. wide billboards doing institutional promotion for Alcoa with abstract symbols and high-style design. This departure for outdoor was designed by Harley Earl Associates, Craig Paul, team head. Built by the Nat'l. Advertising Co., Bedford Park, Ill., a subsidiary of Minnesota Mining & Mfg. Co. which makes Scotchlite sheeting, the boards, spaced in series of four, mark Alcoa's first large scale outdoor institutional promotion. There are 92 boards in all.

With aluminum backgrounds, the signs gleam by day. At night Scotchlite sheeting, reflected by headlights, takes over—graphics are silk screened on it. Copy is limited to about six words. The billboards are said to be good for three years without maintenance or repair.

1) First in series is simplest—the Alcoa trademark. Double triangles are silk screened in shades of gray red and blue. At night these colors turn to brilliant shades of gold.

2) Hexagons of red, blue, yellow-ochre make color-in-aluminum point.

3) "Gleam and go" reads the copy and so does the illustration. In shades of gold, orange and yellow against black background.

4) Pattern suggesting structural parts used in building expresses copy's "aluminum is strong." In shades of black, turquoise blue and violet against white painted aluminum background.

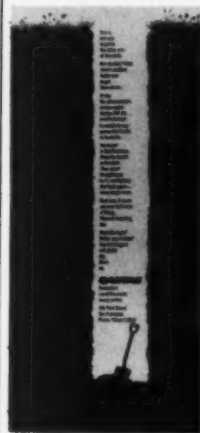
## Verticality gains attention More and more

ADs are adding the long look. The swing away from the recent overwhelming wave of full page newspaper ads began with one then more columns returned to editorial matter. Verticality's strength is one reason, of course, another is standout value in the usual sea of rectangles.

Three stoppers with different points of view are Qantas, Itkin and Alitalia. The first named builds on established humor theme, with copy and art tied in concept. By AD John Flack, C&W, SF. Art, Larry Rebag of Logan and Carey Studio. Idea and copy by Fred Manley. Creative director, John Connor.

Itkin Bros. Inc. campaign plays up, "you get a lot for your money." AD, Gerald Charm, Smith/Greenland. Photography, Maury Hammond. Idea and copy, Murray Klein.

Cohen, Dowd & Aleshire's Alitalia series goes all the way—can't get any skinnier or longer—with full length single column. AD Bob Petrocelli (no longer with the agency) proves verticality in its nth degree can convey romance and mystery of exotic places. Photography, Magnum Photos. Copy, Lore Lionel. Logo, bottom, was designed by AD Herman Davis, formerly with Dowd, Red-



field & Johnstone before the C&A-Dowd merger. Head is Cheltenham Bold Condensed, text News Gothic Condensed & Century Expanded Italic.

# **Packaging Institute forum in New York Nov. 16-18**

Twelve seminars and PI citations to company and individual for most significant achievements in technology will be major events at the 21st Annual National Packaging Forum, to be at the Statler-Hilton. Annual business meeting and election of officers will be held. Forum subjects will include: package marketing, research and development, safety of packaging materials, drug and pharmaceutical, production line and machinery, package printing—lithography and gravure.

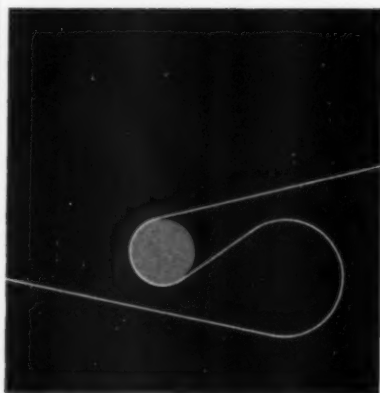
Seminars will be held on industrial packaging, food packaging, closures. The Packaging Machinery Manufacturers Institute exposition will be held concurrently, Nov. 17-20 at the Coliseum. For PI members, Forum registration is \$23 per day for Nov. 16-17 and \$18 for Nov. 18, or \$60 for the three days. For nonmembers, add \$5 to each day's rate, or \$75 for all.



# **For mental-visual recall —'design slogan'**

The usual brand image, weak due to the growing number of product duplications on the market and ad messages competing for consumer attention, can be strengthened by what designer Gerald Stahl calls a "design slogan." This is something more than important use of product name, colors or illustration, he said. It is a graphic theme used overall on package face, and also stands out with strong visual interest.

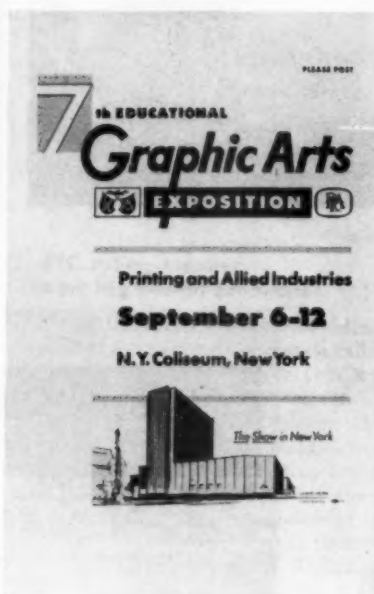
As an example, he cites his opposing triangle design slogan for CKC cold water soap.



# **Seventh Educational Graphic Arts Exposition**

Printing and Allied Industries  
Coliseum, New York, New York  
September 6-12, 1959

1)



2)

# **AIGA's 'no compromise'—the GA poster story**

Seventh Educational Graphic Arts Exposition with judging and awards under auspices of AIGA, Robert Cato, competition chairman. However a poster (2) in two shades of yellow and red, plus black and white by Charles Felten, general press manager of Messenger of the Sacred Heart, who was commissioned by the exposition committee, was used to promote the show.

How it all came about: Judges Paul Rand, Leo Lionni, James Johnson Sweeney, Mildred Constantine and Joseph Blumenthal chose Hintermann's poster from over 400 entries submitted on the understanding that winner would receive prize money and tremendous distribution for his design. But after judges' choice was presented to the exposition committee, AIGA was told that certain changes must be made—red and gray must be used in bigger logos, the entire type layout must be made more prominent.

Judges refused to recommend this. AIGA protested officially, pointing out that the exposition committee's action overrode the jury's decision and that advance promotion had specifically stated that AIGA would conduct judging and name awards.

Instructions to the entrants noted the competition was limited to working professionals, designs must include emblems of the International Association of Printing House Craftsmen and the Printing Industry of America, and specific copy text was included. The list did not suggest colors (but did limit them to the four basics) nor how to handle design elements. "The selections will be made," read the competition invitation, "on the basis of suitability of the design to the nature of the exposition, pictorial value, and the originality of conception."

Hintermann refused to make the demanded changes, feeling that they would destroy his intent. And the changed intent, he felt, would be publicly taken as evidence of his taste, thus spreading a false impression of his judgment, concept, art. He emphasized that work submitted to an AIGA-juried contest necessarily means much more to his professional reputation than would a privately commissioned piece understandably liable to client-ordered reworking.

Felten designed the logos and all exposition promotion material, excepting the AIGA contest mailers, by Lionni.

During the Graphic Arts Exposition AIGA held a showing of some 75 posters selected by the judges from the 400 entries.

Kurt Hintermann of IBM's publications dept. won top prize of \$1000 for his black, yellow and white design (1) in the poster competition sponsored by



# **Robert Pliskin named art vp at B&B**

A position left vacant at the agency since 1956 has been filled by the appointment of Robert Pliskin as vice president in charge of art at Benton & Bowles. He had been senior AD at McCann-Erickson. Previously, he had been with Anderson & Cairns, and Abbott Kimball Co. Member of the NY ADC and AIGA, Pliskin has won 28 national awards including two gold medals from the New York ADC show, his work has appeared in Graphis, and his photographs have been included in Museum of Modern Art shows.

## **Visual Presentation Assn. appoints 1959-60 officers**

Board of directors selected as president, Horace W. McKenna, Union Carbide Corp.; vp for trade, Charles Corn, Admaster Prints, Inc.; vp for users, Harry St. Clair, Jr., American Electric Power Service Corp.; secretary, Janet R. Wilkins, Natl. Association of Manufacturers; executive secretary, Dr. Harold J. Highland, director of Graphic Communications Center, Long Island City.

NVPA's annual Day of Visual Presentation will be held May 9-10. Key speakers and seminars will be presented May 9. Awards luncheon will be held May 10. Dick Daniello is chairman.

## **nsad**

(continued from page 45)

tary Carol H. Little, treasurer Clyde B. Maybee, Jr. President appointed Bob Robbins assistant secretary and Stan Paulus assistant treasurer.

Mirabile, chairman of the board and secretary of Welch, Mirabile & Co. has served as second and first vp, and chairman of the publicity committee. He is club's representative to NSAD. Parlette is vp/AD of Emery Advertising Corp., was recently chairman of the Ad-of-the-Month jury, and reservations chairman of 1959 Awards luncheon. He has been active in Baltimore Museum of Art activities. Free lance designer Schneider won Keep Maryland Beautiful campaign insignia competition, designed club's letterhead, is a member of the scholarship committee, chairman of the Artists Committee of the Baltimore Museum.

Carol Little, now a free lance designer, was AD for Nyberg Advertising. She has served on entertainment committee. Maybee is now in his third year as treasurer. Now with R. W. Lapham Studio, he had been retail AD for Joseph Katz Co. Robbins is Baltimore Newsletter circulation head and Paulus is in charge of Newsletter finances.

## **Iowa ADs' series on visual communications**

A 10-part education program in visual communications is being held by the Art Directors Association of Iowa, in cooperation with the Des Moines Art Center. Third in a series of forum-lectures, exhibitions and demonstrations will be on production art, Oct. 6. Others: tv and film art, Oct. 13; ad art, Oct. 20; promotion and direct mail, Oct. 27; publishing art, Nov. 3; posters and p.o.s., Nov. 10; retail stores, Nov. 17; and job opportunities, Dec. 1. Robert L. Lindborg is program director.

## **Cleveland club studies type, spots trends**

"We feel the trend is to a gothic patterned after a familiar face such as News, a familiar look with refinements rather than just a new look, a face that reads well and calls no attention to its design." This statement, by Roy Rothstein of Type and Art, Inc., was one of the forecasts made at a series of monthly seminars held by the Cleveland club.

Underlined was "strength of the current trend to an American school of type . . . (we need) a family, like the more recent Futura, but we need a complete one, based on flexibility."

Though photo modification can overcome some type limitations and photoprocess lettering increases flexibility, the

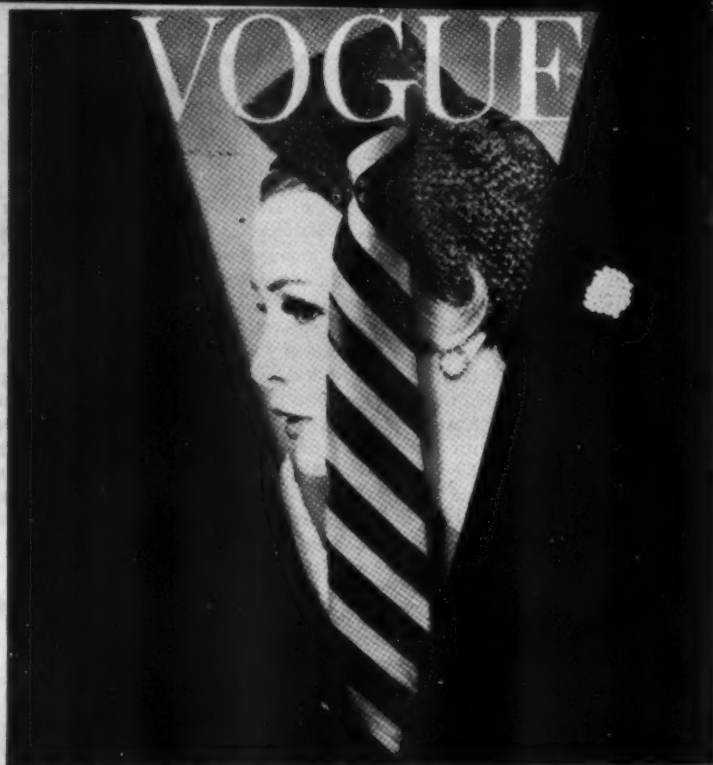
real answer must come from the type itself, Rothstein said. "Imagine, a family of gothics, supplemented by modification and photography: controlled italics, consistent design relationships, and built-in readability, plus unrestricted size and weight selection. Such a wedding of metal and photoprocess lettering should offer exciting new possibilities, not only in American gothic, but also in subsequent American romans. Even more exciting is the prospect of special styles for that 'personal look' within this modern concept."

## **chapter clips**

**Chicago:** Charles Ax, Ayer creative director, was elected to two year term on ADCC board of directors . . . Lee King, Edward Weiss & Co., was elected to fill club vacancy of second vp, replacing Dean Straka who has been transferred to Ayer Philadelphia . . . 10th Annual Fine Arts Show goes on view first two weeks of January at Muan Street Galleries. Chairman and cochairman are, respectively, Earl Gross and Fred Boulton. Committeemen are William Savin, Susan Karstrom Keig, John Breunig and William Woolway . . . Series of informal luncheons begun last year and found successful will be continued this year. First such—no program, no schedule—will be held first Monday this month.

**Memphis:** Recent meeting programs have included: A color slide presentation of the STA annual exhibition, The Printed Word. Guest speaker William Miller, general AD of General Outdoor Advertising Co., Inc. A past president of the AD Club of Chicago and past vp of NSAD, he is the author of Outdoor Advertising Design and has been a consistent winner in the annual outdoor advertising show sponsored by the Chicago club.

**New York:** New members are Dean R. Avery, vp/consultant AD with Muray Associates and a recent LA club member; Robert H. Brooks, of Benton & Bowles; George R. Fernandez, of Westinghouse, also active in Bergen County (N. J.) Artists Guild as water colorist; Joseph Nissen, of Altman-Stoller and holder of numerous awards; Stanley Sherwin, tv AD at J. Walter Thompson and head of Morris County Art Assn., Morristown, N. J., where he exhibits and demonstrates abstract oil painting. ●



## PELLON® WILL BE IN VOGUE THIS FALL!

(this time for neckties)

Pellon, the non-woven interlining, puts "an added measure of quality in the 'tie you buy.'" ■ That's the story which will be told in Vogue—the magazine of quality. ■ That's the story which will be told to WOMEN — those customers who buy over 70% of all neckties purchased . . . women who know Pellon as the quality interlining that keeps the shape! ■ And, that's the story retailers will be telling this Fall . . . in windows, on counters, in advertising. They'll be saying to their customers—"For that added measure of quality in the 'tie you buy . . . ask for the necktie with Pellon inside."

Men's Furnishings Division: PELLON CORPORATION, Empire State Bldg., New York 1

## WHAT'S NEW...WHAT'S BEST

*Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV*

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Art Direction





### the road-hugging Wide-Track Pontiac!

Wide-Track! What design brings car and road into a new relationship. The wheels of a Pontiac are the widest in the world. They hug the curves tighter than a lover. There's a feeling of complete control, road-hugging response. You're in control, every second.

PONTIAC! AMERICAN NUMBER 1 ROAD CAR



NO. 1 IN THE NEW YORK TIMES  
BEST BUY IN THE NEW YORK TIMES  
BEST BUY IN THE NEW YORK TIMES  
BEST BUY IN THE NEW YORK TIMES

2)



4)



WHAT'S  
TONIGHT?

A night  
spending  
together is  
every girl  
has to give  
for herself



5)

Herbert J. Rohrbach, Jr., special assistant to the president, Direct Mail Advertising Assn., joins our critic panel. A loyal New Yorker ("raised in Westchester but will live and die in Manhattan") he and wife Laura May and son Gammon Edward live in a brownstone on Tompkins Square Park (E. 10 st.). After graduating Columbia College with an AB and taking association management courses at Yale, he joined the sales and sales promotion staff at Goodyear Tire & Rubber Export Co., then went to Ford Motor Overseas Branch as assistant to the manager, advertising and sales promotion. Before DMAA, he had been advertising manager for Public Relations Society of America and space salesman for Tide.

#### 1) Versatile retail ad

This is at home in Vogue or trade magazines. Quick identity and high attention come from 3D illustration, conceived by AD Joseph Bickel, David J. Mendel-

sohn, and copywriter/account supervisor Stephen B. Parke. Problem: to tell trade that Pellon will run a full page ad in Vogue for neckwear division. Cloth was cut as lapels to scale to actual magazine cover in background, tie was knotted and superimposed on cover, photographed by Leonard Nones. Headline is Franklin Gothic Italic; text, Baskerville.

#### 2) Sometimes obvious solution's best

Simple but good photograph dramatically cropped demonstrates very graphically the wide track and road hugability of the new Pontiac, works with copy as one unit in effecting telling sales point. ADs, J. E. McGuire and R. F. Kulberg, MacManus, John & Adams, Detroit. Photographer, Boulevard Photographic, Inc. Copywriter, Robert S. Marker. Lettering by Lettering, Inc. and Century Schoolbook type.

#### 3) High type cheesecake

It's often true that "it's not what you

do, but the way that you do it." Witness Coby Whitmore's illustration for McCall's AD, Otto Storch.

#### 4) Type design in tv

One of the first, it's an excellent example of type as theme for imaginative design motif, and—surprise—is from England. A 60-second film, produced by Griffin Animations Ltd. for Martini Vermouth. Idea, Geoffrey Smith. Directors, J. M. Griffin and A. E. Percival. Animator, Syd Vicary. The many possibilities of type have been seen in all media except, to any extent, in tv.

Griffin's key personnel are Disney-trained. Managing director David D. Hand was supervising director of Disney Studios. Other Americans with Griffin are exDisney storyman Ralph Wright, and animator Ray Patterson who was on MGM's Tom & Jerry series.

#### 5) European feeling + strong ID

Colorful Shell posters in light humorous

Karl Fink, industrial designer

Georg Olden, director of graphic arts, PS-TV

Garrett Orr, eastern AD, outdoor Advertising, Inc.

Herbert J. Orbach, Jr., east and, in AA president

Peter Palazzo, advertising & visual director of cars. Bendel.

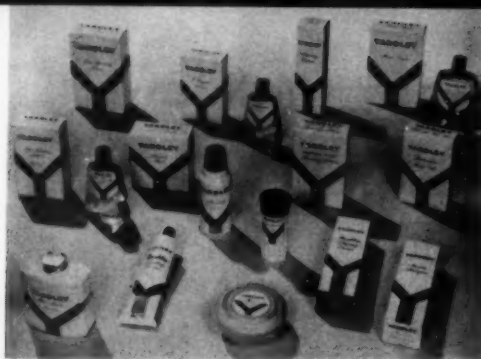
Art Kane, executive AD, Irving Siewer, Advertising.

John Jamison, AD, J. M. Guthrie, Inc.

Gabriel de Millan-Czarnicki, designer, Container Corporation of America.

Lester Ross, art group supervisor, Grey.

Onofria Pace, art group supervisor, Grey.



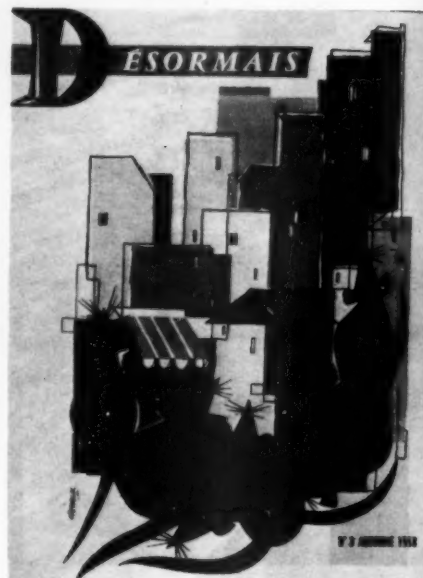
7)



6)



8)



9)

vein have foreign influence but don't neglect trademark or copy. Series builds up acceptance of design theme. All have strong complimentary color schemes, personify cars in cartoons, use same copy line. AD, Ed Graham, JWT. Artist, Wayne Colvin. Copy, Graham and Colvin. Letterer, Sam Dom.

#### 6) Ingenious headline use 'makes' ad

The freshest fashion ad seen in a long time uses headline letters as part of the illustration. Rather than treating headline as another something in an ad, AD Joe Nissen, Altman-Stoller, had gothic letters cut out of wood by David Bamberger and made part of girl-hill-cape composition, photographed by Bill Ward. Soft quality, type out of focus, also helps.

Ad ties in Chestnut Hill sportswear with St. Mary's woolens. Copy, Lois Harmon. Model, Gretchen Harris.

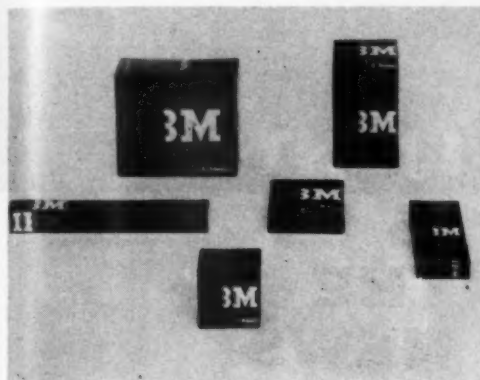
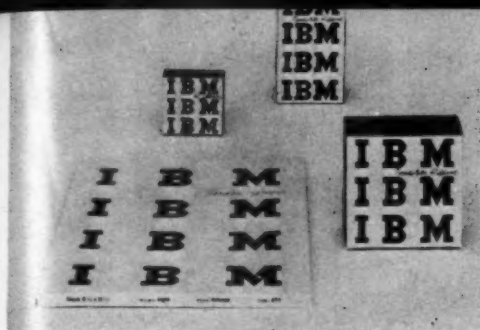
#### 7) Clean, bold and smart

Yardley men's toiletries, both bottles and boxes, as redesigned by Donald Deskey Associates have simplest motif, the ribbon, for instant identification. Symbolism brings off luxury and good grooming image. Definite departure from the old dainty design, no-family-resemblance packaging. The Y ribbon is in black, gold and terra cotta. Bold dark letters and lighter script below are against stark white background. Bottles by Carr Lowrey Glass Co., closures by Standard Cap & Molding Co., labels by Continental Printing Co.

8) New Erwin transp impos giving it has

9) Low Désorri design Paris, a budg for fi Bottin his sta issues, Each

Art Dir



10)



11)



12)

#### 8) New focus on 'waterproof' idea

Erwin Horowitz' experimental full color transparency gets excitement by superimposing bright red goldfish over watch, giving latter tremendous scale. Though it has 35mm quality, it was shot 8x10.

#### 9) Low budget but fresh approach

Désormais is French house organ created, designed and printed by Bottin Adresses, Paris, for Geigy Pharmaceuticals. With a budget of 35 million francs (\$70,000) for five issues of 20,000 copies each, Bottin manager Daniel J. Verge and his staff consistently turn out superlative issues, each highly individual in concept. Each issue has its own theme, but all

spreads are designed differently. Cover and layouts by Georgy Wetter.

#### 10) Vitality, individual solutions

New packaging for IBM office accessories and supplies now is fully integrated with corporation's use of good design everywhere. Not a tightly designed family of packages, intelligently planned design holds the group together. IBM trademark appears boldly in different ways. By Paul Rand, who also lettered logo and "Typewriter Ribbons." Type: City Medium and News Gothic Condensed.

#### 11) Simple but strong counter display

Strength of the design—from layout's

simplicity and contrasted color values on large surfaces—does not detract from merchandise; is an excellent background. V-shape theme is varied in series of Parker Pen displays. James Lunde, designer; Alber Kner, director, Design Laboratories, Container Corp. of America. Produced by CCA.

#### 12) Spectacular display conception

Well conceived layout and splendid color photography graphically introduces Space Rings, toy mobile design kit. Surface design by Walter Landor & Associates, California, also consultant designers on product.

*Dramatic composition, emphasis on color and form, variety in lighting characterize today's best food shots*

This was very, very good for the food in the picture. Everything was now clean and fresh as in a white-walled room filled with sunshine. No dark areas, no degraded color. A bonus was the clarity with which these pictures printed in magazines. Previously engravers had to rely on a heavy key or black plate for depth of color and modeling because so much of both was in the shadow areas. Now the dependence on the key plate was lessened and color could take over the modeling responsibility. The result: cleaner, fresher reproduction—hi-fidelity matching of the art.



*Kirk Wilkinson, Art Director, Woman's Day*



OF COURSE, THERE'S A DIFFERENCE IN VANILLA PUDING.

1. *Is this just naturally pretty? (left & Purlings)? They were just looking because more people see 'em than any other kind.*

**JELLO**  
FLAVORED GELATIN  
JELL-O  
FLAVORED GELATIN

In a  
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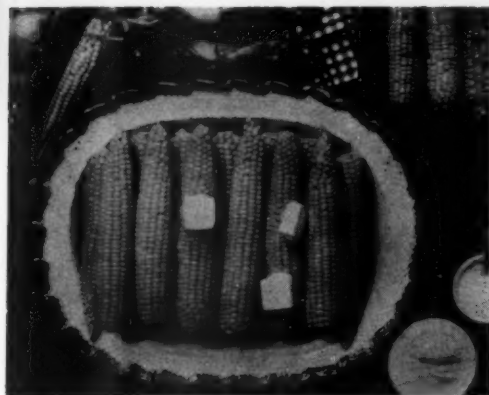
3)



4)



6)



3)



5)

In a certain sense, food photography is limited. Every trick camera effect, every experiment with lens or exposure is valueless if the food doesn't look good enough to eat. This is especially true of the food in the advertising sections. For this reason, most experimenting is by the magazines. The advertiser has a single product to show and does it by silhouetting and eliminating all extraneous material. It makes for good display but is hardly the method for a seeker of a fresh approach. Magazines have been more consistently adventurous. The editorial objective is not only less rigid but seeks out and presents new and appetizing ways of interesting the reader. Look has had exceptionally interesting pictures. House and Garden has published high quality food pictures particularly as covers for their cook books. Woman's Day with a smaller page size has concentrated on simplicity of composition and crystal clear color handling. McCall's has lately dramatized

food pictures beyond all competition. Examples from each magazine are shown. Within the limitations imposed by appetite appeal, the pictures have a wide range of approach. Even in black and white (food photography is almost completely full color) the quality of the photography can be appreciated. Compositions range from the hard cropped House and Garden salad to the mellow, old pine kitchen look of the Aunt Jemima bread. They are fresh, colorful and, above all, edible.

Today's food pictures are still playing variations on a theme by Penn. Lighting has moved about: overhead, in front, from the side, and even behind the subject. Gone are the 5,000 floods and the small fill-in spots. In their place are multi-unit strobes bounced from wall to wall inside white paper tents, and great banks of photofloods to spread the light. Lighting is the news and photographers haven't yet exhausted its possibilities.

- 1) Photographer—Irrving Penn  
Art Director—Carl Lins  
Advertiser—Jell-O  
Agency—Young and Rubicam
- 2) Photographer—Ralph Cowan  
Creative Director—Bruce Baldwin  
Art Director—Lee Tesman  
Agency—John Shaw Agency
- 3) Photographer—Michael A. Vaccaro  
Art Director—Alan Hurlburt  
Publication—Look
- 4) Photographer—Paul Dome  
Art Director—Otto Storch  
Publication—McCall's
- 5) Photographer—Richard Jeffery  
Art Directors—Alexander Liberman, Wolfgang Fyler  
Publication—House and Garden
- 6) Photographer—Robert E. Coates  
Art Directors—Kirk Wilkinson, Harold Sitterle  
Publication—Woman's Day

- 2) A good example of "The old scrubbed pine kitchen" look in food photography. Not new, but always effective when done with feeling and good taste.
- 3) A bold composition with strong horizontals balanced against the white oval of the dish. Green and yellow and brown—all good food colors.
- 4) Dramatically presented this photograph gained impressiveness from its double-page layout. Strong, simple shapes and bright preserve colors against grey-white background.
- \* 5) The close-up technique used with great effectiveness. Sharp cropping and the strong diagonals of the fork and spoon against the curve of the bowl form the simple elements of this photograph.
- 6) A tight composition making the most of the space. Lighting and camera approach designed to bring out the ultimate in detail and appeal.

\* Reprinted from House & Garden, Copyright 1959, The Condé Nast Publications Inc.



**S. Neil Fujita: human interest, pertinent idea . . .**

*The reasons for selecting a photograph are primarily based on the requirements of each project. At Columbia Records, a project is a recorded unit that differs in style and repertoire from all other records. A photograph must have these values: human interest, appealing colors, and an idea pertinent to the music. For abstract pictures, other requirements are considered.*

*Perhaps one picture may not have all of these qualities, but as an entity it must reflect an image of universality to sustain interest. It must project a human story; a story held together by such basic emotions as humor, anger, compassion, hope and anxiety. These define what humanity is to us, and their understanding develops our individual attitudes towards all*

*things and to all men. It is this "common touch" that is the photograph's sustaining force.*

*Composition and design are important but they merely describe the rudiments of an art form. If the rudiments are placed above the "common touch", a picture may be striking at first glance and continue graphically radiant during a particular trend but not any longer. It becomes apathetic, lacking the art of communication.*

*I have selected a photograph that conveys what I feel, not think, is a superb photographic interpretation. It is lucid and certainly without apathy. It does something to you, the onlooker, and the reaction can be contagious. I feel this is a great picture. It makes me want to know more about the photographer, because I feel we have something in common.*

*nine ADs pick their  
favorite photos of the year,  
tell what they look for  
when buying photography*

## PLAYING FAVORITES

"Of all the photographs you bought this year, which did you like best?"

"What are some of the major considerations you weigh when buying a photograph?"

Art Direction magazine put these two questions to nine ADs. Each man is in an entirely different buying position so that not only his personal feelings about photography but the requirements of his job greatly influenced his choice of picture and his basic thinking.

Three of the men are agency art directors: George Elliott (McCann-Erickson); Alex Mohtares (Anderson & Cairns) and Charles Adorney (Cunningham & Walsh).

Three are publication ADs: Kenneth Stuart (Saturday Evening Post); Allen Hurlburt (Look) and Nelson Gruppo (This Week). Lawrence J. Meyer is AD for Cities Service Petroleum, Inc. Bob Jones is with RCA Victor and S. Neil Fujita with Columbia Records.

Each brings a personal viewpoint and a different point of emphasis to his work. George Elliott stresses picture simplicity for clear communication. Lawrence Meyer explains why he often buys parts of a picture rather than the whole. Alex Mohtares says, "Excitement

is what I look for in buying a photograph."

Human values are more important than art form to S. Neil Fujita who feels rather than thinks about pictures.

Ken Stuart looks for the picture that brings you into it. Chuck Adorney explains the economy of buying the best photographer available.

The "favorite" selections of each of these men and their accompanying statements reveal no pattern of thinking but as many personalized approaches to photo buying as there are buyers.



GEORGE ELLIOTT

**George Elliott: to communicate clearly:  
the unslick...**

The consumer, besieged by television, movies, newspapers, magazines, pictures, pictures, pictures, is already a "jaded pair of eyeballs". A photograph, to get attention and work for the advertiser, must be an uncomplicated visual "invention"—should communicate clearly.

Here is a simple picture story of a boy in shorts inside a warm house. Outside it is snowing and cold. The freedom to do what you please regardless of weather is the consumer benefit. There is complete absence of gimmicks, an unstudied, unslick feeling, no self conscious attempt to look clever. The boy can be anybody's boy, any grandmother's grandson. An immediate sympathetic chemistry is established between reader and advertiser.

It would be too magnanimous of me to select a "best picture" of the year—rather this, which might be a "best example" of the function of a photo beyond the mere aesthetics.



DAVID DOUGLAS DUNCAN

**Allen F. Hurlburt: believability... story  
value... esthetics...**

Each year LOOK's art directors and editors select a few thousand photographs from the tens of thousands submitted. Though the selection is often so spontaneous that it appears to be instinctive, there are several factors that form a conscious or subconscious base for our judgment.

1. **Believability:** Whether posed or unposed, the photograph must be a recording of a real action or emotional mood. If it looks contrived or forced, it is out.

2. **Story Values:** In photographic journalism the camera must record and report on an assigned situation. If it fails in this, no degree of esthetic quality will save it.

3. **Esthetic Values:** Composition, color (tone value), and creative conception are the factors that separate the great from the ordinary. Without story content and believability, a photograph cannot be used in the photo journalistic context, but without the element of artistic expression it can never be an outstanding photograph.

The photograph that I have selected is David Douglas Duncan's picture of Picasso, appearing in a full color spread in LOOK's October 13 issue. A photographer commissioned to record the Gods of Olympus with all the mythological magic at his disposal could not have done it better. Unfortunately, the black and white print misses the golden, storm-washed light and the color of the rainbow. The castle in the background is Vauvenarge, Picasso's newly acquired Remyssance chateau.





MURRAY LADEN

**Bob Jones: you are buying an interpretation of an idea . . .**

A common denominator of album covers is need to posterize. But, this common denominator aside, each album must have its own individual means of persuasion. A variety in concept of music demands the same variety in concept of the album. Piatigorsky cannot be presented in the same manner as Presley.

The major consideration in buying a photograph is the basic concept or interpretation of an idea. Physically, the Ektachrome should employ strong colors and dramatic lighting. The selection of models and locations are of about equal importance.

Perhaps I like the photograph of Lena Horne and Harry Belafonte because I like the performers. But I also like this picture because it presents both artists in a warm, bright and buoyant attitude. It is difficult to get a first-rate photograph of two highly volatile personalities in as relaxed and happy a picture as this is. The mural, painted by Mozelle Thompson for the background nicely understates that the theme is theatrical.



**Nelson Grupp: large elements . . . emotional power . . . subject unlimited . . .**

This Week's mass audience of men, women and young people of more than thirteen million families get the magazine with their Sunday newspapers. Story angles told in pictures with action and strong emotional appeal are most in demand; subject matter is practically unlimited. A study of current issues will make This Week's editorial needs quite clear.

Space for any single story is limited; sets range from one to six photographs. With this enforced economy, each picture must tell its part of the story, leaving no gaps. The best picture sets are carefully thought out and planned in advance by the photographer.

In This Week pictures must be tight in composition without distracting, unrelated elements, strong enough to hold their own when used in editorial space surrounded by advertisements. Bigness and simplicity are important for our covers, too.

Subjects that are warm and attractive, of people you feel you'd like to know, are most desirable. Self-conscious, obvious poses should be avoided, particularly in sets of humorous content.

This Week's high-speed printing on news stock rules out high-key photographs, especially in color. We get good printed results of all colors with the possible exception of large areas of greens and purples, both of which are best avoided when possible.

A single photograph done on assignment by Jerry Yulsman, to illustrate an article on parents' legal responsibilities for their children. It tells the story simply, directly and with emotional impact.



COURTESY OF THE REPORT © 1958 THE CURTIS PUB. CO.  
PHILIPPE HALSMAN'S PORTRAIT OF ALDOUS HUXLEY

**Kenneth Stuart: for a moment you know Huxley...**

Ambrose Vollard tells a story about my favorite painter, Renoir. The Master, while painting one of his *Bathers*, was asked how he knew a painting was finished. He said that you just keep on painting until the woman's back makes you want to pat it—then it's done. Philippe Halsman's portrait of Huxley is my favorite of the pictures we published last year. It has that finality: a simple, revealing image which brings you into the picture. For a moment you know Huxley. This is the quality we seek in photographs.



BERTRAND MILES

**Lawrence J. Meyer: parts of pictures...**

The covers of "The Dealer" are an attempt to have fun with a highly effective graphic tool. What I consider when buying photographs is influenced by the way I use photography. I often buy parts rather than a complete photo, or shoot a framework to be enlarged upon later. I try to use photography as I use art work, layout or typography as a means to an end—to communicate an idea.

Very often the photograph I buy goes through many metamorphoses. Only parts of the photograph may be used, blown up, reduced or combined with art work to mold the entire unit into an effective communication. Commercial photography is a process of giving form to an idea. The current photo craze in our advertising reflects the fallacy of limiting yourself to snaps of the shutter. Location and "captive" conditions are generally less than desirable and unless generous budgets and time schedules are available to set up the ideal situation, the net result is usually a flood of ads with

news-like factual report photos sitting on top of type.

I enjoy doing these covers and prefer them to a great number of photographs I have seen because of the latitude they provided for the creative use of the medium.



LILLIAN BASSMAN

**Alex Mohtares: excitement is what I look for...**

My favorite photograph is one which is being used to illustrate an advertisement in The New Yorker Magazine.

This photograph captures and expresses a feeling of peace and luxuriant well being. The ethereal nature of this situation helps to project the image of unusual quality for which the manufacturer, North Star Blankets, is noted.

It is difficult to create a mood using such a practical and necessary object as the predominant subject of a photograph. In spite of this, Lillian Bassman has achieved a dream-like atmosphere as well as the explosive value which is so vital in effective advertising.

Excitement is what I look for in buying a photograph.



ED JAFFE

**Charles Adorney: the best is often most economical...**

How do I buy photography or go about choosing a photographer? Actually I never really gave these questions a great deal of thought. And now as I think about it, there is no set formula for buying art or pho-

tography specifically when, after following it, you come out with perfect results. No, there are many factors in buying photography just as there are many factors in doing a new and imaginative job on any advertisement. For the purchase of a photograph depends on many factors. How much will the job afford? Is there sufficient time to scout around and find exactly the photographer I want? And then is his time free to accept the job within the time limitations allowed me by our traffic department? Space, color, food, "De Mille" production and many other factors determine how I set out to execute a comprehensive to final art.

There are some factors I feel do enter in on the overall philosophy in buying a photograph. The first and to me the most important is that regardless of the space and the budget (if the budget is a fair one for the space and effort involved in executing the final job), I don't hesitate for one second to call upon the best photographer for that particular job. It is my experience to find our foremost photographers more than willing to accept a job as long as the price and time are fair. His experience and creative ability very often allow him to expedite a job quickly, beautifully and make a profit, too. Another lesser photographer on the other hand will very often make you feel he's doing you a favor in accepting the job, charge you just as much (maybe more) and give you a mediocre solution to boot. So I always try to call upon the best, and then if he can't handle the job, I go to my second or third choice.

Another thing I try to do when I'm confronted with choosing an artist is to discuss the problem with a colleague whose judgment I value. Many times, I see a wonderful set of samples and can't associate the photographer's name with them. Talking over the problem with another art director often reminds me of people I wouldn't have thought of if left to my own memory and card file. Then, too, when a person whose judgment I value comes up with the same two or three names I considered, I'm convinced I've made a good selection.

The responsibility of the budget being in the account executive's hands I let him know the agreed price if it hasn't already been discussed.

The final point I'd like to make concerns price. This can be a controversial issue. I've found the sooner price is discussed, the better. After all, I may spend a half hour talking with a representative or a photographer and after every factor is discussed and then can't agree on price, much valuable time is lost. I find too often some art directors feel, get the job under way, and argue price later. When the job is completed, everyone's happy except the art director and the photographer who are still haggling over price. So I try to establish the price early in my discussion with the artists. Where models' fees, props and miscellaneous expenses are concerned, I like to get a firm estimate from the photographer. After all, he's a professional in a business (continued on page 90)

Herbert Mayes



Otto Storch



William Cadge



# McCall's new visual vitality

*shows how creative photography,  
typography and design can produce  
reader excitement, newsstand sellouts  
and boost ad lineage*

Magazine readers, publishers and editors were jolted out of their summer doldrums in July and again in August. A new, exciting magazine, combining top photographers and illustrators with the kind of fresh typographic treatment usually associated with pharmaceutical direct mail or record albums or Type Directors Club shows hit the newsstands and sold out.

The magazine was the old McCall's with a new look. AD Otto Storch, associate AD William Cadge and the rest of the art crew at 230 Park were the same crew that had put out the February issue and many others in the more conventional format.

Who and what brought about the change? In November 1958 Herbert Mayes became the new editor of McCall's. Mayes feels the visual presentation of the articles and stories is as important as the content. He also felt it was time magazines stopped talking down to the reader-consumer, started recognizing the upgraded taste level of today's American woman, appealed to her diversified range of interests, treated her as knowledgeable and well-informed.

Storch, Cadge and team agreed with the new thinking, grabbed the challenge it presented, with the results shown here. You can update this story by taking a look at the current McCall's because the pace

set in the July and August issues is only the beginning.

Storch's emphasis on creativeness and innovation gives the book great impact, great change of pace. New photographers are being used. Each article is getting custom-made layout and big type. Type integrated with illustration, bleed spreads with large picture elements are teaming typographic and photographic ingenuity to present a compelling, fresh product.

But all is not new. You recognize the illustrations of Coby Whitmore, Al Parker, Kurt Ard, Andy Virgil. Their slick realism is unchanged. But it has been blended into a contemporary layout, integrated with type so that the overall spread has contemporary bounce and life.

Just as some designers have shown how old typefaces can be used in contemporary typographic design, so McCall's is showing how the well established illustrators can be successfully blended with avant-garde layout and typography.

If you look at the current McCall's, you will be struck also by the richness of many of the illustrations. Some of the Bert Stern pictures in August, for example, are Rembrandt-like in their deep tones, rich shadows. To get this effect McCall's reversed the magazine trend to clear, bright illustrations achieved by cutting back or dropping out areas in the black or blue plates. The blacks and blues run full strength and the resulting picture is deeper toned, more natural.

AD Storch, prior to his work at McCall's, had been art editor at Better Living Magazine, AD for Jens Risom Design, Inc., executive AD for all magazines, books and promotion at Dell Publishing and a freelance artist and consultant AD. He studied at Pratt Institute, Art Students League, Art Associates and the New School. His staff at McCall's includes William Cadge, associate AD; Dolores Silece, secretary; Milton Forman, production; Samuel Bernstein, layout; Verdun Cook, lettering; Lorraine Allen, paste-up and layout; and Marilyn Freedman, paste-up and filing.

On these pages are some examples of McCall's new look. The accompanying explanatory comments are by Mr. Storch:

#### Photography

McCall's is divided into many different service departments all of which must have good visual effect to entice our readers. If the food doesn't look appetizing and exciting the woman will not try the recipes. If the fashions do not look attractive she will not be tempted to buy or make the clothes. In housing,

who would want to describe a room when a picture in four colors will show it in all its creative decorativeness. The same is true of household equipment and beauty.

In order to create the best possible climate for the photographer to operate in we proceed pretty much as follows:

First, we understand each problem ourselves, analyzing it in every way. Why are we running this particular article? What can it accomplish? How will it go with the other articles in the book? What are the possible visual solutions? After answering all these questions, and only then, we decide on the photographer who is just right for that particular job. He is then given the basic problem as well as some of our ideas and is invited to make suggestions. We attempt to make this meeting as informal and creative as possible with as few people present as possible. At this point the photographer understands the basic problem as well as any staff member. Sketches are practically never made although there is an understanding on the final layout. Final picture ideas are arrived at jointly with the photographer (often his idea) and can be changed for something better, even at the time of shooting.

The photographer is definitely a member of the team, in on every phase from idea meeting to seeing the pasted-up layout for his added suggestions. All this brings out the creative interest in the photographer and makes the most possible use of his special talents.



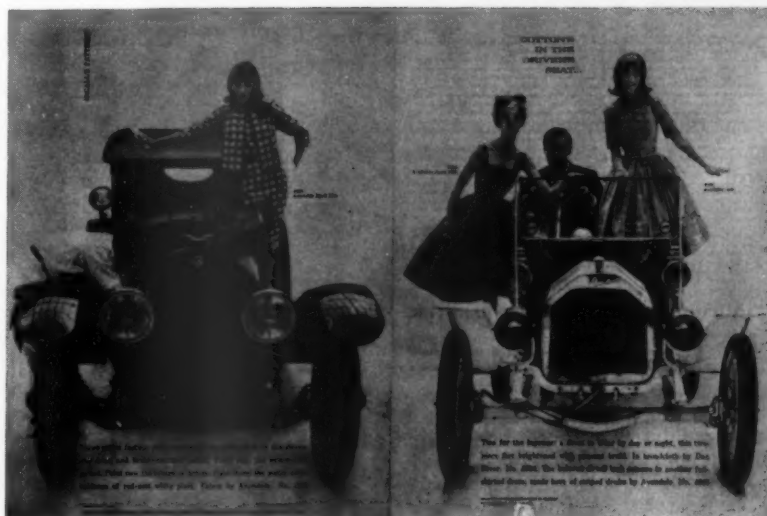
She's Sleeping Beauty in a romantic rose garden gown, waiting patiently for her... a latter day Jane...

## Little GIRL

Our subject: Your daughter—Little Girl of a Hundred Looks. In the course of a day she runs the gamut from Dutchess angel to chimney sweep; and finally back to angel. Being a female, how she feels and how she behaves are things difficult to gauge by how she looks. For her, the design "Vandamme" is as hard as lead. From her face as fluffy fur, and she assumes the man of a thousand faces, dresses her in Victorian costume, and she lowers her eyes and gently... Here and on the following six pages, photographed by Bert Stern, we attempt to model her moods—marvelous old-time fashions with the modish, as if... They range from the demure to the daring, from the brilliant to the somber, but all have the elegant authority for which she, and you, and all of us have...

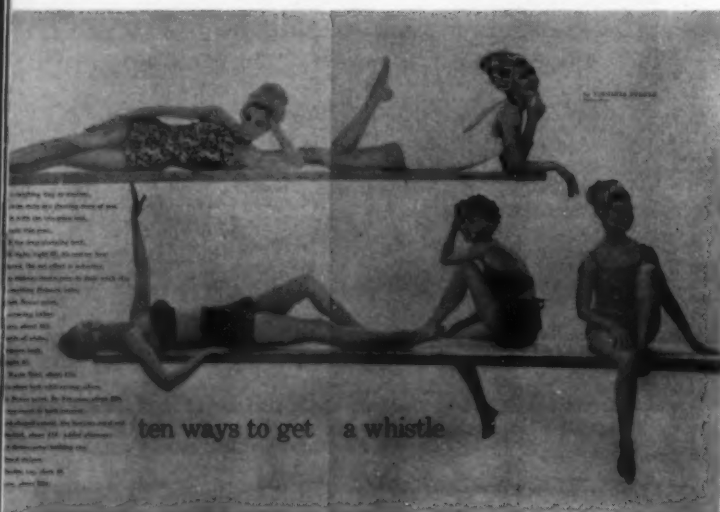
## FASHION



[illegible]



a)



b)



a) Typical approach to a fashion story, unrelated pictures, uninspired use of typography

b) A fashion story with a strong copy and picture theme, with the typography working to create a complete design unit

### The editorial look . . .

#### a glorified catalog . . .

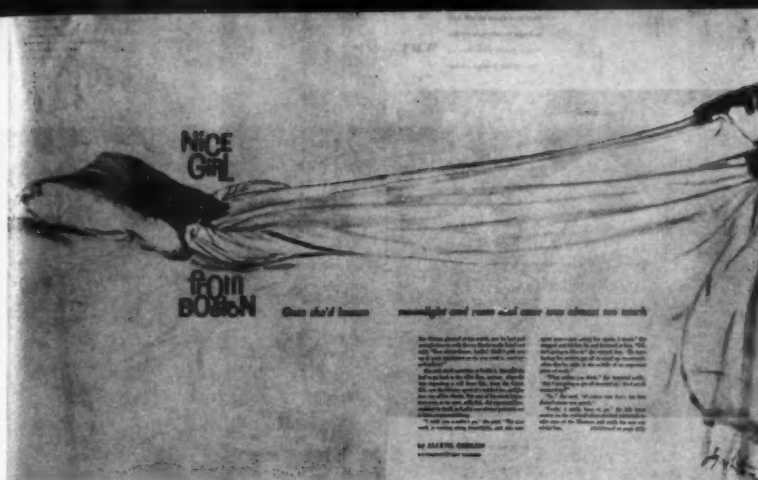
Service magazines consist of many departments, fiction, fashion, equipment, features, beauty and decorating. Each department has a spread or spreads in the display section and small space and runover in the back of the book, with each trying to get as many words and pictures into their space as possible.

Consequently, most spreads end up with one format, an arrangement of various sized pictures and chopped up pieces of typography, giving a catalog look. This look has often been labelled an editorial look because of the refined way in which the pictures are arranged plus little typographic clichés that have been used since the early days of book publishing. Thus this still represents a glorified catalog.

We decided that magazines in general need a bold visual look to create reader excitement, as illustrated here.

### Personality articles

For personality articles we try to find the one picture that packs into it the life of that person. The Ed Wynn photo shows him as he is known and loved by his fans. We were extremely fortunate in finding this picture at Culver Service.



Coby Whitmore



Coby Whitmore



Kurt Ad

## Fiction

We strive for variety in our fiction illustrations. We do not necessarily employ avant-garde artists, but show our fictional people as our readers imagine them and perhaps as they themselves would like to be. We have improved them by drastically raising our standards of quality. None but the best get into McCall's, however, we are constantly alert to new concepts of the romantic approach.

We have asked all of our artists to keep their illustrations simple in composition and to submit color roughs. This allows us to integrate typography and art into modern exciting arrangements that are different. Magazines have too long been clumsily adding type to fiction illustrations by running it around the picture in some unplanned haphazard way.









Alexander Roberts is President of Interstate Industrial Reporting Service, Inc., and its 2 operating divisions, Interstate Photographers, Interstate International, Interstate Cine, which complete in excess of 11,000 photographic assignments annually for advertisers and their agencies. He has authored several articles on the subject of illustrative industrial photography, is one of the more sought-after speakers by advertising associations and art director chapters (he has addressed 30 such groups within the past 15 months.)

## PHOTOGRAPHY FOR THE INDUSTRIAL ADVERTISER...

*Special lenses, a 4x5 view camera, and natural lighting can put excitement, reproduction quality and believability into the much maligned operational and equipment picture*

The advertising man and the photographer have one thing in common... no-one (outside the two fields) has any respect for them.

It is not for me to argue, defend or rationalize. Obviously, there are men in each field with sufficient stature to make a mockery of a viewpoint of that stripe. But, I am here to castigate, to insult if need be, one very important segment of advertising... and it is that which appears in *business papers*.

With 85% of current ads (consumer, as well as industrial) featuring a picture, I don't see how anyone is going to dispute the basic tenet that the industrial advertisement has to depend upon the photographic illustration to capture the reader's eye, to get him to read the sales message. The effective photograph carries with it a believability and an authenticity impossible to achieve any other way... it sets the mood, provides the symbolism, stirs an interest.

The advertising manager of an industrial corporation has known this for some time. Why shouldn't he? He has studied the findings of research organizations, engages advertising agency assist-

ance, becomes involved with media analysis, spends a lot of money purchasing advertising space, underwrites production costs; he is bombarded from all sides with talk about Motivational Research; he is told he'll have to do something about the Full Marketing Circle.

Impressive? Yes, sir! The only trouble is that when the ad appears, it isn't a good one, it doesn't stop the reader, it looks ordinary. And, all because the main illustration let him down.

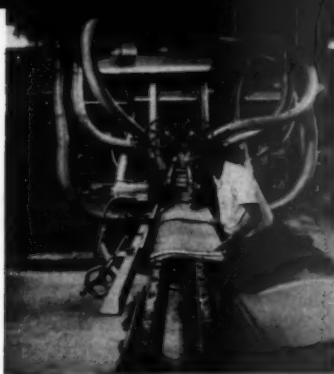
75% of the ads in business publications are a waste of time, space and dollars... and that's as it should be since the photos in those ads run the gamut from adequacy to unbelievable mediocrity. No advertiser, no agency has the right to permit the main photo illustration to be static in its visualization, meaningless in its message, substandard even in the mechanical aspects. Go through magazine after magazine in the vertical fields of industry, and you will see photos of manufacturing or performance scenes, where the focal point of attention is moot, the lighting flat or synchronized, the 'housekeeping' filthy, the background confusing; you will see

employees' backsides; employees with white shirts, Hawaiian shirts, plaid shirts; employees with rags dangling from their hip pockets.

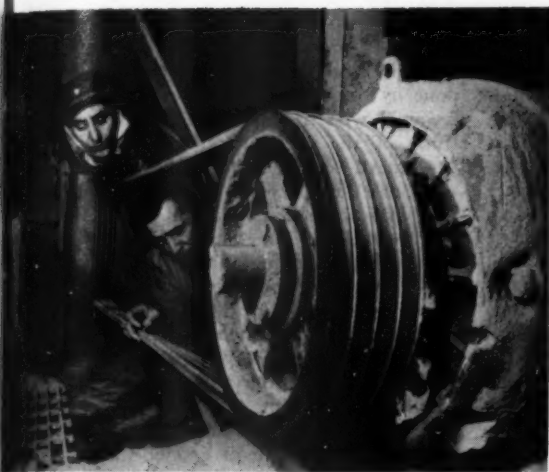
I am embarrassed for every decision-maker advertising man who lends himself to this passiveness, to this willingness to accept adequacy instead of optimum, who knowingly takes the admittedly easier, less troublesome, we've-got-other-problems approach, when he is involved with a relatively low cost (for that's what trade paper advertising is) campaign.

No-one is questioning the fact that the agency art director working for the industrial advertiser has to be extremely realistic about the photographic budget. If he is creating an ad for \$300 to \$1000 of space, he can't digest a photographic charge of \$200 to \$400. But, he... and the ad... are in trouble when he goes to the other extreme, and:

- a) accepts a mechanically proficient, but static picture provided by the client.
- b) accepts a company salesman's version of how a picture should be taken (with a Polaroid, yet).



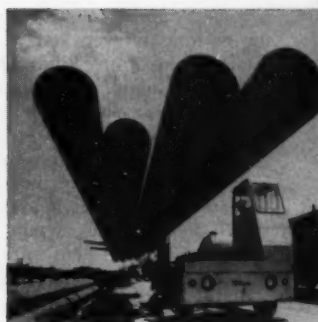
1)



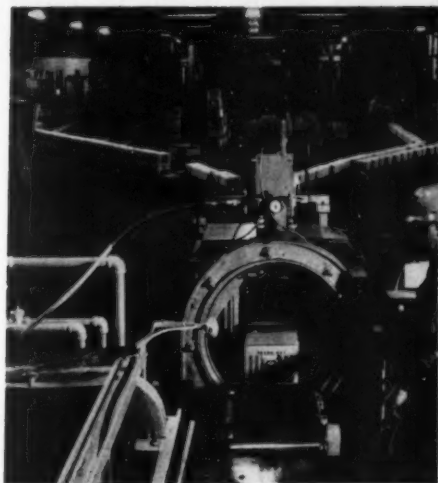
2)



3)



4)



5)

All of the accompanying illustrations were shot by Interstate Photographers with a 4x5 view camera. Unless noted otherwise natural lighting and a wide angle lens were used.

c) accepts an ordinary-looking photograph provided by a professional photographer

d) accepts a photograph that necessitates anything more than a minimum amount of retouching, regardless of how the picture was obtained.

There are art directors, of course, who have been trying for some time to remedy this situation . . . men who have made themselves almost obnoxious to client and account executive alike in their insistence for a greater professionalism in the direction of industrial advertising. Everyone in advertising should give these men a standing ovation, for there are now signs which point to an awareness, a conviction, a newly established set of standards that never consistently identified industrial work before. There is now a formula for a successful, effective, industrial photograph. Let no one dispute this formula . . . don't try to disparage it . . . no other school of thought will fare as well under close scrutiny.

1) Lighting is a bit more direct than analyzed in the article. There is a retention of naturalness in the illumination which has been supplemented by two fill-in flash units. For Dayton Rubber Co.

2) The natural lighting is supplemented with two weak fill-in flash units. Note naturalness of employee position despite one-second time exposure. Taken for Mereen-Johnson Co.

3) No other camera-equipment combination could have produced this composition as effectively as the 4x5 view and a wide angle lens. Every word on the New Testament page is readable and there is acceptable sharpness on the furniture throughout. Weak fill-in lighting in foreground. For Herman Miller Co.

4) Fill-in foreground flash supplemented the natural lighting. Taken for United States Steel via BBD&O.

5) An exciting illustration from an ordinary subject. The picture would have been ordinary had a normal lens been used. For Baker-Raulang Div., Otis Elevator Co.

**the 1960 formula for effective, industrial, illustrative photography**

The photographer who is asked to create an illustration around a yacht under full sail, a trout fisherman, an attractive model, a cocker spaniel or a jet plane starts off with a subject that is pleasing to the eye; as such, his task becomes simpler (simpler, not simple, for nothing is ever that in illustrative photography of any kind). On the other hand, few manufacturing or industrial operational scenes are photogenic. Too often they are unprepossessing, dirty, cramped into an 'impossible' working area. That is the way they look to the human eye, and that is exactly the way they'll look to the camera that makes use of a normal lens. But, there are lenses (wide angle, long focal, etc.) for example, that will provide an *impact* where none exists... lenses which will flatter, prettify, elongate for illusory purposes, introduce an *excitement*.

I just can't stress too strongly the necessity of using these special effect lenses in industrial or construction activities. Photographers have these lenses, you understand, but *they shy away from using them*. That's because the lens formulas are complex, call for a painstaking manipulation (the overlooking of one of a dozen intricate adjustments will ruin the scene); too many photographers feel they're not getting enough money for the time, trouble and mental insecurity which characterize the usage of these lenses. Of course, these reasons, or excuses, for that's what they are, are not valid. The sincere, hard-working craftsman who takes pride in his output will master the lens application. Unfortunately, too many photographers are lazy, too many of them try to get by. It is my experience that 95% of the photographers in America will avoid the usage of any but normal lenses for these stated reasons, a condition which in itself accounts directly for so much of the universal mediocrity that identifies industrial photography.

**Summary:** The photographer you use must call into play special lenses that will lift, in virtual, single-handed fashion, the ordinary industrial scene into one possessing a stop-the-reader quality.

Let your photographer use the bigger camera, instead of the miniature, but make certain he is *qualified* to produce illustrative, natural-looking, candid material with it; not too many can. The big

(4x5, 8x10) camera application means a *quality* image, the smaller (35mm, 2 1/4 x 2 1/4) camera will sacrifice quality but will provide a greater degree of candidness. Rule of the thumb, therefore, is simple... for emphasis upon machinery equipment, you *need* quality; for studies for people, the smaller camera will do the job adequately.

The big vs. small camera subject has been hotly debated for years. Proponents of the latter insist it is more adaptable in the creation of believable, natural-looking illustrations; they are quick to point out that the faster lenses permit shooting without the need for supplementary lighting; that they can produce 50 photos in the same amount of time 12 are taken by the larger camera user; that the action can be portrayed graphically with an absolute minimum of production line or construction activity stoppage. On the other hand, of course, no-one can question the factual tenet that the larger camera provides a *sheer photographic quality* that the smaller camera can never hope to match (no mystery as to why... the closer the print size to that of the negative size, the greater the optimum in clarity, definition, crispness... an 8x10 print made from a 35mm has been magnified eighty times, or eighty times removed from the optimum... whereas one made from 4x5 negative has been enlarged only four times)... that it can straighten lines, eliminate distortion, create effects that no other type of equipment can.

Too, the human element is an ever-present, positive factor. Too many cameramen dislike carrying 60 pounds of equipment around a plant, but do enjoy the graciousness that 8 pounds of smaller camera affords them... these men make certain they work *within* the confining propensities of their miniatures. In industrial illustrative work their end results are excellent, sometimes; good, more often; mediocre, too frequently. Optimum, never.

Most art directors have been specifying, or insisting upon, the small camera application; the thinking here, obviously, is that it is better to compromise with quality to achieve believability.

I say there *can* be a successful marriage of both, but a photographer has to *work* at it. Biggest drawback at the start is that of relative slowness of lenses on the bigger camera in contrast to those on the smaller. Which simply means that an action scene, taken indoors with the larger camera, and under the exist-

ing available light, may call for a one or a two second exposure whereas with the smaller camera, the exposure could be 1/25th of a second.

Virtually every art director is convinced that one or two second exposures negate any possibility of candidness and his reasoning is understandable. Too few photographers have *tried* to prove otherwise. But candidness with the larger camera (or seeming candidness) *can* be done, and *is* being done by the dedicated, stepped-up professional who has made an intelligent study of the problem. It *is* possible, very much so, to *pose* people so that they *look* unposed, to create a situation that does not *look* contrived.

Nevertheless, in one or two directions, some of this thinking is academic.

For example, where people only are being photographed, where people are meant to be the dominant element, with the mechanical equipment or operation of secondary or tertiary importance, the smaller camera possesses the inherent advantages of faster manipulation with the attendant benefit of greater variety of facial expressions.

But, where the machinery, the operational activity is *the* focal point of attention, with the human element there only for interest and size perspective, there is no question but that the larger camera is the *only* one to be used. (I do not recommend the 8x10 camera for industrial illustrations... it is cumbersome, unwieldy, slow-working, impractical for usage in a 'non-captive' plant that is impatient with any factor that will hold up a production flow; the 4x5 is ideal, but it *must* be the view, and not a press camera, for *only* the view will, in virtually every instance, give you excitement, drama, visual faithfulness).

**Summary:** The 4x5 camera coupled with the special effect lenses, is *the* camera for the industrial illustration. However, regardless of the camera, the exposure *must* be made under available, existing light conditions.

Since the impression of believability in a photographic illustration is dependent upon *every* element in the scene that is apparent to the viewer, the lighting application is one of the strongest ingredients in the formula.

Basically, indoor lighting falls into two categories, and as is true with so many other things, one is the easier, (continued on page 100)



# SALARIES

*what are they...*

*where are they headed?*

At mid-year ad salaries were reported generally firm in the upper bracket jobs, rising in the lower brackets. A study, conducted by CAM Report, also noted that smaller agencies are having to raise their antes to get the talent they need.

Hiring trend is to get versatility—supervisory ability, design talent, production know-how, all in one man.

Employer requests for personnel, which often slack off in the summer, are following a different pattern this year. The end of '58 and the beginning of this year found many job seekers, relatively few firms hiring. The tendency was to drop personnel, or at least not add to the staff, making current personnel handle the load. But for the past six months the employment agencies report a strong pickup in hiring of art personnel continuing right through the summer. Apparently this coincides with confidence in the economy and the fact that big ad budgets are in actual production.

In July, last month for which data is available, ADs were being hired at from \$12,000 to \$20,000, assistant ADs from \$6,000-\$8,000; mechanical, spot and layout artists in the \$115-125 range. Comp, lettering and paste-up men—in short supply, are asking \$85-100.

Although there has been no general increase in art salaries the pressures are building up as the supply and demand balance is once again shifting in favor of the employee. Employer requests for personnel, heavy for the past few months, are countered by "average

to light" number of job applicants at mid-year.

## regional differences

Top salaries are paid in New York although some of the lowest salaries are paid there also. A 1956 survey conducted by this magazine in cooperation with the NSAD reached several general conclusions which still stand:

- Median ad/art salary in New York is in the \$15-20,000 bracket. New York is alone in this respect.

- Cities with ad/art median salaries in the \$10-15,000 range include Chicago, Cleveland, Detroit, Los Angeles, Miami, Minneapolis, Philadelphia, Toronto. All other cities surveyed at that time had median ad/art salaries in the \$5-10,000 range.

- General agencies pay higher salaries to creative personnel than do specialized (fashion, industrial, etc.) agencies.

- There is a definite relationship between agency size and creative men's salaries. The bigger agencies, with the bigger budget accounts, pay bigger salaries.

- The larger supplementary freelance incomes are earned by the higher salaried ADs. For example, ADs with \$20,000 and \$25,000 salaries report supplementary incomes of \$10,000 and up. ADs with under \$5,000 salaries average \$500-\$1,000 in side incomes; \$5,000-10,000 men add \$1-2,000 freelancing; \$10-15,000 ADs pick up \$2,000-3,000 on the side.

## comparative salaries

Periodically Printers' Ink magazine studies ad agency salaries. The latest published study shows the AD making out better than he usually admits.

Below, for example, are the average salaries of executive art directors, copy chiefs, and research directors in seven grades of agencies (by billing volume). The executive AD does as well (and in most cases better) as his copy counterpart in the agency. The so-called poor pay of the art director compared to the copy staff is a myth, as these figures show. In both executive and staff levels the AD more than holds his own. It is interesting to note that the smallest agencies do not have research directors, that medium size agencies (with a few exceptions) pay them less than art and copy heads but that in the big agencies their salaries if lower, are in the same general range as those of the art and copy chiefs.

The Printers' Ink study also notes that salaries in the big cities and the big agencies are tops but finds that not all positions vary from section to section of the country in the same way. Top management salaries, for example, are higher in mid-western agencies but eastern agencies pay more for creative directors, executive ADs and ADs than do other areas.

## a word of caution

Although this data, based on studies by CAM Report, Art Direction, and Printers' Ink is factual and possibly the best and most up-to-date available, "averages" should not be taken too seriously. In any city there is probably a wide range of salary offered for a specific job and specific openings will occur with salaries well above or below the averages mentioned.

Although the short supply of talent is currently pressuring salaries upward, employment agencies report that agencies and studios are screening applicants more critically, interviewing more for one opening than heretofore, paying well but demanding talent and versatility.

	agency billing less than \$250,000	\$250,00- \$500,000	\$500,000- \$1,000,000	\$1,000,000- \$2,000,000	\$2,000,000- \$5,000,000	\$5,000,000- \$10,000,000	over \$10,000,000
Executive AD	6,925	7,830	7,670	10,423	12,908	16,965	21,457
Copy chief	5,300	7,692	9,103	8,894	11,659	17,378	22,783
Research director			7,143	7,143	13,317	10,755	18,814
Art director		7,283	8,529	9,211	10,313	12,639	10,862
Sr. Copywriter		5,100	6,887	8,340	9,061	11,027	12,623



## EUROPEAN MOVIE POSTERS

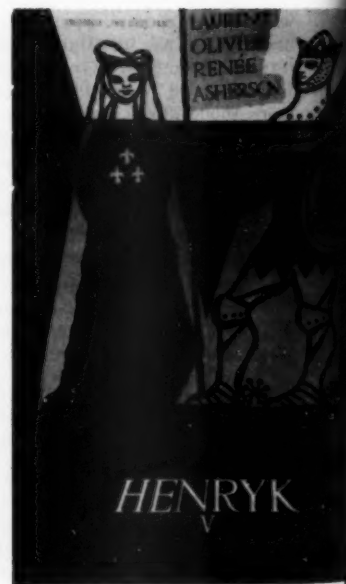
Kim Taylor, Assistant Editor, Graphics

No medium of advertising art reaches so far and deep as the film poster. All who are concerned with the raising of standards of design must be heartened by the increasing signs of responsibility and judgment of those who commission film posters.

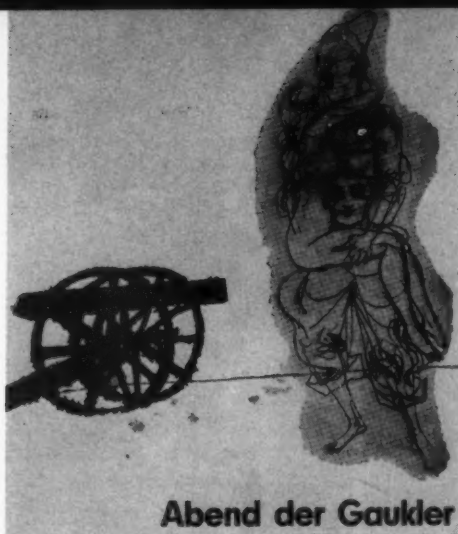
Therefore while the Poles remain supreme in the field, and the poorest film poster there is higher than the average elsewhere, the exceptional examples from other countries increase.

The example set by Ealing Studios in Britain has not been wholly lost there. Increasingly out of America come posters of a powerful enchantment, though they are few in view of the enormous output. In Germany, the film poster had the weakest growth in advertising, but now comes a distributor, *Neue Filmkunst* (The New Art in Films), to make clear in a series of fine posters what the public will take. And pay for. Recently too, the courage and imagination of a French company in enlisting the cartoonist, Siné, has brought handsome reward. Crowds stopped before the hoardings, at first bewildered, then amused and went on their way then with a curiosity that could only be stilled by seats in the cinema.

*Poland is still setting the pace but film poster standards in other countries are on the upswing*



- 1) Waldemar Swierzy. For a Japanese film (Poland)
- 2) Anna Huskowska. For the French film of Dostoievsky's Idiot (Poland)
- 3) Zbigniew Kaja. For the US film of "Cyrano de Bergerac" (Poland)
- 4) Josef Mroczak. For the English film of "Henry V" (Poland)
- 5) Andreas Mate. Project for a film of "St. Joan" (Hungary)
- 6) Tibor Zala. For a Soviet film of "Don Quixote" (Hungary)
- 7) Hans Hillmann. For a Swedish film "Barabbas" (Germany)
- 8) Hans Hillmann. For a Swedish film "Barabbas" (Germany)
- 9) 10) Siné. Two posters for a spy film (France)
- 11) Bernard Lodge. Student's poster for a showing at the Royal College of Art, London of the French film "Under the Roofs of Paris" (England)



8)



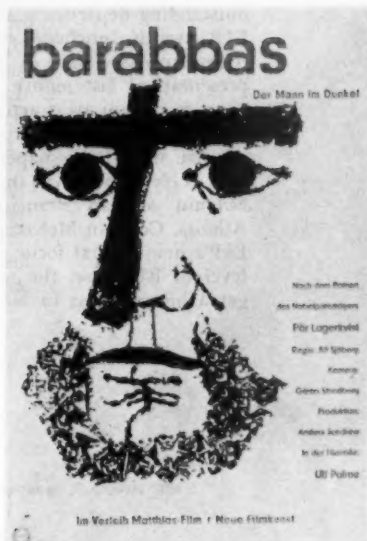
9)



10)



6)

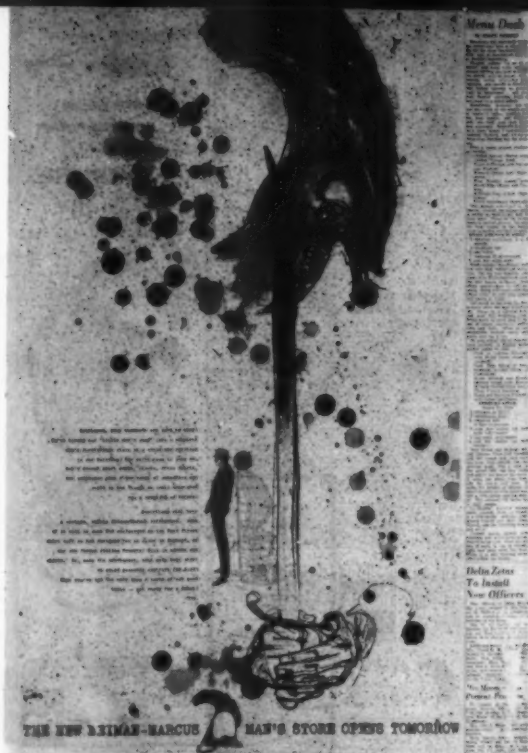


7)

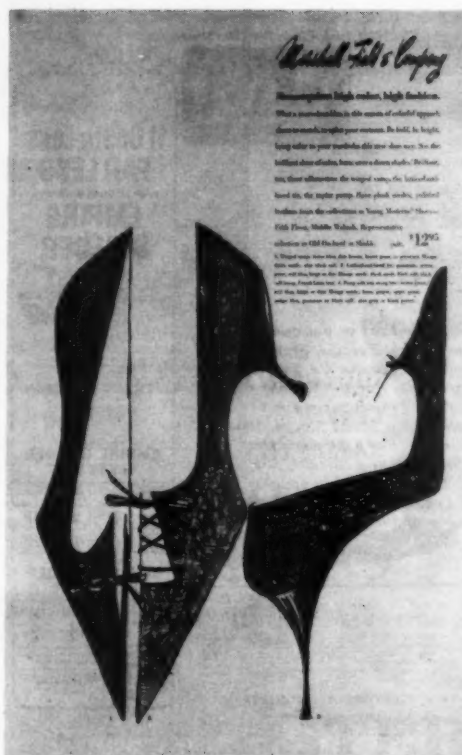


11)





1)



2)

1) Retail creativity award, full color  
AD: Art Shipman  
Design/art: Marbury Brown  
Copy: Laura Rivers  
Advertiser: Neiman-Marcus  
Newspaper: Houston Post

2) Retail creativity award, full color  
AD: Francis Foley  
Designer: John Bradford  
Art: Dee Bjorklund  
Copy: Mary Lou Hedberg  
Advertiser: Marshall Field  
Newspaper: Chicago Tribune

3) Retail creativity award, full color  
Art: Mavis Torke  
Advertiser: D. J. Stewart Co.,  
Rockford, Ill.  
Newspaper: Rockford Morning  
Star, and Rockford Register-  
Republic

4) National creativity award, full  
color  
Reproduction award  
AD: Don Putnam  
Art: Kapra  
Agency: McCann-Erickson, San  
Francisco  
Copy chief: Grace Imbert  
Advertiser: California Packing  
Corp.

5) National creativity, 2nd place, full  
color  
Reproduction award  
AD: William Weber  
Art: Mike Ludlow  
Letterer: Tony La Russa  
Copy chief: Fred Clark  
Agency: Kenyon & Eckhardt  
Advertiser: Pepsi-Cola Co.

## RETAIL ADS SCORE AT ROP SHOW

For the first time, the Editor & Publisher Annual Newspaper Color Competition included awards for creative use of color by retail advertisers. Result—a flock of outstanding department store ads at the E&P awards luncheon cosponsored by American Association of Newspaper Representatives last month. Retail advertisers in certain areas across the country have been noted for consistently high creative use of newspaper ROP color—such as Neiman-Marcus in Dallas, Joseph Magnin of San Francisco, Rich's of Atlanta, Cox's in McKeesport, Pa. With E&P's new annual focus on this highest level of ROP use, the medium should get a bigger boost in New York-placed

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& Walsh  
Donahue





**Del Monte plantation pineapple**

Quick-picked, quick-packed to bring you the fabulous flavor of field-fresh pineapple. It's sweet as sunlight, just tart enough to please. Enjoy Sliced, Crushed, Chunks, Tidbits, Juice. Look for specials at your grocer's now!

4)

national advertising—AANR's concentrated aim for the past few years.

Awards were also given to advertisers and agencies for best national creative use of color, and to newspapers for outstanding reproduction of national color advertising. Sixty-five agencies submitted 381 ads in the creativity competition, 155 US and Canadian newspapers submitted 2400 entries.

Creativity judges were Elwood Whitney, senior vp, Foote, Cone & Belding; Arthur Porter, vp, J. Walter Thompson; Charles Adorney, AD/vp, Cunningham & Walsh; and AD Frank R. Scoppa, Donahue & Coe.

To Merry People everywhere

When you bring the light pleasure of your way, you're the most sophisticated of hedonists.

**Pepsi-Cola**  
the light

5)



Everyone likes to get together with plenty of Borden's Cottage Cheese! It has a creaminess—a fine foodness—that always makes a special hit. Now, during Lent especially, you'll want to serve plenty of Borden's cottage Cheese.

And it puts delicious variety into your meals because, in addition to the regular Cottage Cheese, Borden's also comes in these special flavors—Vegetable Salad, Chive and Parsley. You'll find Borden's Cottage Cheese at your favorite food store.

6)

Reproduction judges were ADs Julian Archer, Fuller & Smith & Ross; Frank Baker, McCann-Erickson; John Jamison, J. M. Mathes; Reeve Limeburner, Cunningham & Walsh. Also production managers George H. Andrew, Sullivan, Stauffer, Colwell & Bayles; Charles Brooks, Benton & Bowles; Frank Stolz, BBDO; Louis Leon, Mogul, Lewin, Williams & Saylor; Edward C. Mante, Kenyon & Eckhardt. ●

6) National creativity, 3rd place, full color

AD: Frank McMillan  
Photographer: Ralph Cowan  
Letterer: William Fische  
Copy: writer, Maggie Ludden, chief, Karl Vollmer  
Agency: Young & Rubicam, Chicago  
Advertiser: Borden Co.

7) National creativity award, spot color

AD: Robert Patterson  
Art: Jackie Mastri, Whitaker Guernsey Studio  
Letterer: Calvin Van Lunkhuyen, Van Art Studio  
Copy chief: Tom Laughlin  
Agency: McCann-Erickson, Chicago  
Advertiser: Swift & Co.



7)

Awards for outstanding color reproduction were given to the following newspapers: Minneapolis Star & Tribune, Philadelphia Bulletin, Seattle Post-Intelligencer, Arizona Republic & Gazette, and the San Diego Union which won two awards.

(Editor's note: *The New Republic* has a new face. Its redesign was handled by Noel Martin who tells here how he came to the assignment, how he worked out the new format. This story, set in Palatino, was specified by Mr. Martin to simulate *The New Republic* format. The type was set by Huxley House.)

## On Redesigning *The New Republic*

by Noel Martin

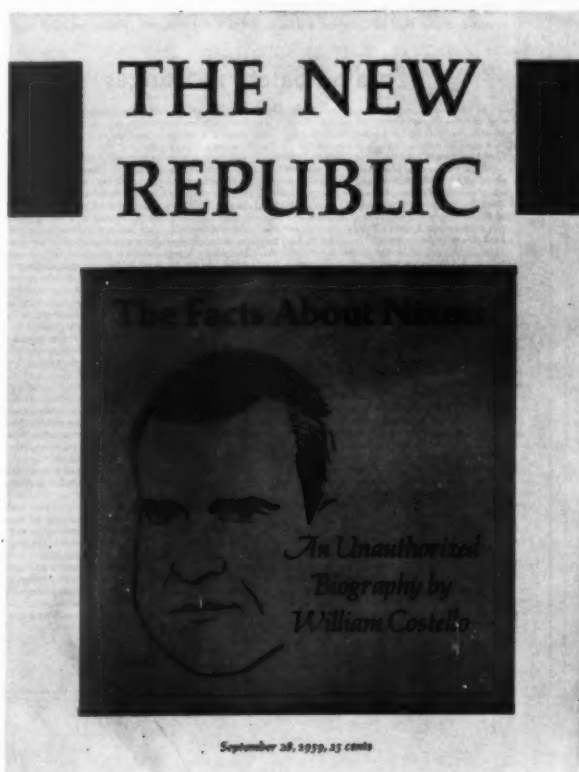
In April of 1958 after two hectic weeks in New York I flew to Washington, D.C., to see the editors of *The New Republic* about the redesign of its cover. In the forties I had read this publication regularly but frankly hadn't come across it for some time. During this period the editors wanted a mass audience and the format was bold and punchy. Lester Beall had assisted on the appearance of its pages and the editors wanted to make it a mass organ. The publication first came into existence in 1914 and its original format was based on a Caslon Old Style handling arrived at by Ingalls Kimball.

Redesigning the cover of a magazine doesn't appeal to me much for I usually find that covers as a whole are much better than what is inside. The task of getting each aspect in its proper relationship in the complicated format of a magazine is slow, hard work and far-removed from the more obvious design of other graphic projects. Good typography for magazines is generally typography which is free of the animation and necessary tricks of advertising, and is *functional*. Functional typography, as I use the term, refers to the arrangement of type in any manner, *even symmetrical*, which achieves a workable solution.

After several hours of stimulating discussion, Gilbert Harrison, the editor and publisher, his associate editor, Selig Harrison and I agreed that the entire magazine needed a new appearance and the new format should be quiet, serious and typographic. We further decided to take our time—a rare situation. A visit to Gilbert Harrison's home revealed to me an unusual collection of modern paintings for which he and his wife had a sincere regard. When I left Washington I knew I had an interesting project and a sympathetic client.

The only way to deal with a typographic design is to have type set and proofs pulled, for the most carefully executed layouts of typographic matter mean little or nothing except as a step from the designer to the printer. Before any type was set I spent many hours analyzing the contents of the magazine to become acquainted with the various situations that had occurred. Most American magazines fall into the 8½" x 11" format with a two-

column and a three-column page. With advertising requirements, press sizes and paper sizes what they are we are not in a position to deny these factors when economy must also be considered. We are only foolish when we conform to this shape when there is no apparent reason for it as is the case in many cultural and scientific journals which carry no advertising. The greatest liability in using this standard is the 13½ pica column measure of a three-column page—a width too narrow for most eight and nine point faces. There simply are not enough words on a line to avoid loose wordspacing, and faces like the much-used Century Expanded hold up poorly because they do not hold together horizontally.



Baskerville, which is still one of the most useful typefaces, can be found in many of our leading magazines. It is perhaps the best of the available faces in America for magazine work, but it needs good, tight setting.

The desirable characteristics of a good magazine face as I see it are: (1) a good character count, but not a condensed face; (2) an ability to hold together in spite of the loose wordspacing which is inevitable because of the time element; (3) a family complete in all composition and display sizes with a companion bold which allows for many solutions; (4) a color not too light in value, especially if lithography or coated paper is involved; (5) a font with small caps and old style

# THE NEW REPUBLIC

## Politics in California

Ronnie Dugger

### Has DeGaulle's Time Come?

by Percy Winner

### The Capitalist Manifesto

by Carl Kayser

### Eisenhower-Nixon Pact

by Gerald W. Johnson

June 10, 1955, 42 cents

THE NEW REPUBLIC

## DISENGAGEMENT POLICIES

In his first two articles Denis Healey set forth why he believes that disengagement is "by far the most hopeful issue on which to concentrate at Summit talks" and what, specifically, he sees as a realistic plan: "Russia must evacuate at least Eastern Germany, Poland and Czechoslovakia; the West must remain in at least the Low Countries and France." The Soviet Union, Mr. Healey conceded, is un-

## Finding Safety in Danger

by Denis Healey

That a government such as that of Fulgencio Batista in Cuba should have been so long spoken of as a link in a chain forged to defend freedom against totalitarian tyranny is a little joke, as is much of the oratory one hears about the "free world." And yet, for all the verbal fertility of our diplomacy, the Department of State is not altogether unrealistic. It knows that an ally who loses his head cannot remain an ally, and that if Batista loses out in the fighting in Cuba he cannot count on our continued friendship. (The only outstanding exception to this rule of pragmatic behavior is Chiang Kai-shek.)

Two weeks ago the Department imposed an embargo on further shipments of arms to Batista (as well as on arms to the rebels). It might seem an incumbent upon us to put pressure on Batista to give way and get out, the alternative being a complete breakdown on the island. When and if this moment comes, the Department will be able to find ways for easing his exit. The doctrine of non-intervention has never prevented Washington from doing what it has considered necessary. The doctrine did not prevent Mr. Dallas from offering some public criticism of the way President Sukarno runs things in Indonesia, nor of the way Communists run things anywhere. One recalls too that the condemnation by American Ambassador Spruille Braden in Argentina of Peron some years back was so spirited it practically guaranteed Peron's re-election. As for US intervention in Guatemala, that was the worst-kept secret in diplomatic history.

The primary interest of our government in Latin and South America is today and has always been not democracy, but order. Order has largely meant stability for American investments. (The combined value of direct and indirect US investment in Cuba amounted last year to approximately \$1,672,343,000.) For a time, this stability was well protected by Batista. He was considered one of the "best" dictators in the Southern Hemisphere. But in 1954 things had begun to go sour, not for the reason that Batista had done nothing for the people. Quite the contrary: prosperity had given birth to a new

middle class in Cuba; economic expectations had been "workers' movement. Most of Cuban labor, its official spokesman certainly, is pro-Batista. To hint that Castro is a "revolutionary" in any Marxist sense, or is the enemy of the US and a friend of the Russians is silly.

In desperation, Batista has torn up even the paper rights of the Cubans: any judge who rules against a government official or agency is threatened with firing; anyone joining a general strike is threatened with the loss of his job; any employer calling for a work stoppage is to be jailed; anyone who kills a soldier in order to cut down his work is threatened with imprisonment. About the only thing Batista promises to hold sacred is, in his words, "the deposits, savings accounts and safety deposit boxes in all the national and foreign banks."

We often chide the Administration for moralizing too much. But might not a small amount of indignation now be in order? Batista looks as if he is on the ropes. It may mean he will be to his right.

The first was the showing in Guatemala City of a 45 minute documentary on the report of the United Nations Commission on Hungary. The film, with Spanish commentary, was produced by a British company. Its effectiveness as an indictment of Soviet intervention in Hungary is attributable mainly to the fact that its argument rests on the findings of an objective UN body. The audience is persuaded. And then at the end a credit line flashes on the screen: "Presented by the United States Information Agency."

Having taken credit where silence would have been golden, USA then remained silent when it should have taken credit. The same week this film was being run in Guatemala, a consent decree was agreed to in Washington between the Justice Department and United Fruit Company under the terms of which United Fruit obliges itself to set up out of its own assets a rival company which will import 35 percent of the bananas which UF exports from Guatemala last year. Also, as part of the decree, United Fruit agrees to sell its international railways of Central America.

## ART

Elsewhere in this journal, Helen Hill Miller has been exploring the money problems of American cultural institutions in an age when strong popular support must be found to replace the heavily sagged "angel" of the past. Miller's basic premise, certainly correct, is that the angels have departed the earth and we must somehow contrive to fly ourselves. The culture 19th Century gospel of wealth is all but a museum piece itself. Its few not serious but passionately sincere spokesmen dream idle dreams of the withering away of the state and of an apocalyptic space of union busting, but not one of them speaks for the second half of Carnegie's revolution: great wealth means great responsibility and a responsibility far beyond that of hanging on to the dough. See elsewhere in journal.

In dismantling the grapple of wealth through collective bargaining, taxes and tax exemptions, we have—without, government, all of us—automatically assumed ourselves the burden that should have been ours in the first place. If the cultural institutions in an age of transition find that scratching the earth leads to break finger nails, this is really a small price to pay for a closer approximation to a living wage. Yet, when an angel in the grand tradition lived on into the age of taxes and continued to accept and discharge great responsibility, he made a virtue out of necessity. He made his name and his works merit respectful examination. See elsewhere in journal.

Such an angel was the late Leonard C. Hanna, Jr., of Cleveland. Several separately developing lines reached a climax at once in Cleveland since last October. It was then that Hanna died, after a lifetime of exemplary not only in the scale and the regularity, but in the style. If there was one thing wrong with the old angel system, it was that the angel usually had negligently clear ideas about what his money ought and ought not to be spent for. Hanna, doubtless, had them too, but his overriding interest was the building of the museum along the ideas of the staff, especially William M. Milliken, director. Since Hanna's death, the Museum has

figures or at least figures which are under cap height; (6) it should neither be loaded with personality nor devoid of it; (7) a face which is in character, in harmony with the nature and purpose of the magazine. This is mostly a matter of judgment on the part of the designer.

The typeface which was finally chosen is Palatino designed by Hermann Zapf in 1949. Although I had never used Palatino until I started to work on *The New Republic* I had seen many examples of its use, a number of them by Zapf and which he had sent me from Germany. As I worked with this face I used it on other jobs as often as possible which is the only way to understand something of the handling of a new type. Huxley of the ma-

THE NEW REPUBLIC

## The Taste of an Angel

reopened after being closed for almost two years during the construction of a new wing doubling its size and about half paid for by Hanna gifts. The opening displayed a staggering selection of the museum's holdings in all departments, many items given by Hanna through the years. At the break with the neo-classic original building same time it was announced that he had left the museum another two million, giving it an annual operating budget of a million and an annual acquisitions budget a little higher. In addition his personal collection came to the institution and has been on exhibition. Finally, the guiding genius of the whole enterprise, Milliken, retired after almost 40 years of service. See elsewhere in copy.

The new building frankly lacks the architectural cast of Scarsdale's Milliken Art Center or of Frank Lloyd

Wright's Guggenheim. It is built in a style which is bound to become outmoded in the new wing boom which is bound to develop in American museums in the next half century. The style is a sort of retreat from modernism. The new wing is rectangularly modern yet it does not break with neo-classic original building; indeed it emphasizes the long facade element of the original rather than the facade element of columns and ornamental peaks which must have dominated when the place was built. Increase attention upon, which will be a closed-circuit television guiding system, the most suitable features on the complete flexibility of space lending walls and lighting, the use of filtered daylight whenever possible through clerestory windows above lay lights in the ceiling, and a pleasant variety of artworks in floors and walls. The last I found perceptibly to increase attention upon, which refers to a big museum in same way it suffers on a long pathway. What is interesting is not the affinity between money and that century of French painting. What is interesting is

FRANK GURIN

## Love in Old New England

That great actress, Margaret Anglin, who died recently at eighty-one, told me the story of her first meeting with Eugene O'Neill. In the mid-twenties she was engaged as the ingenue in the comedy of James O'Neill, the dramatist's actor-father, and one day after a nation's O'Neill came backstage to visit her, bringing young Eugene, aged about seven. The father embraced, and then Miss Anglin noticed the boy lingering

Under the Elms by Eugene O'Neill (Permanent)

haushofly in the doorway. "Come in, little boy," she said. "Don't be afraid. I won't kiss you." Young Eugene plopped up from under dark brows and said: "You might." See elsewhere in journal. Cosmic reflections of complicated souls

are noticeably unavailable, but the Dr. Harman-Perman film of *Under the Elms* recalled that anecdote clearly to my eyes of service mind. There is plenty of kissing in it without hesitancy, but clearly as to herent fear of joy, a conviction that physically must be paid for, because the play intends to pluck out the dry bones of passion that it not shiver in the sunlight, but under this, one feels a conviction that even its occasion will not improve things and is a quite literal sense. He will always be one damned thing after another.

The story, you will remember, takes place in New England in 1850. (The film, incidentally, makes it clear, to those references to the discovery of gold in California second ed.) Ephraim Cabot, a gruff old farmer, who is to be a widower, with two sons by his first



All in all, there were at least fifty different trial pages designed and set in type. Not only were pages redesigned but the sequence of certain pages was changed to improve the general scheme of the magazine. This work was done

## June 9, 1998, 25 cents

## 81



*content rather than form is the major consideration with the business reader*

Visually, there is a sharp contrast between these two advertisements. The black-and-white ad on the left is crowded and fussy and hangs upon a far-fetched visual pun. The four-color ad on the right is almost skeletal in its simplicity; the minimal copy very explicitly defines BEU as "Better Employee Understanding of group benefits." Almost any art director in the country could tell you that the stark, vivid approach used by Connecticut General Life Insurance is far more effective than the rather cluttered Hooker Electrochemical ad. In this particular case, almost any art director in the country could—and would—be mistaken.

The art director would misjudge the relative impact of these two ads because he would tend to forget that business readers do not live by his standards. In the creative artist's world, simple or dramatic form is an end in itself.

Things do not work this way in the businessman's world. Starch Reader Impression Studies of these two advertisements reveal that the Hooker advertisement is approximately average in terms of reader acceptance and level of reader involvement. The Connecticut General Life Insurance ad is definitely below average in these respects.

From the business reader's viewpoint, what is the most important difference

between these ads? (Remember that the business reader is not an art director and that the answer is not, "Their form.") The most obvious difference to the average business executive is that one is an ad for plastics, while the other is an ad for group insurance programs. This is a very important distinction to the business reader, since his attitudes toward these two general areas will influence his perception of the ads significantly.

Executives in manufacturing are convinced by this time that new and improved plastics can cut production costs without impairing product quality; consequently there is almost automatic interest in the subject of plastics. Group insurance is quite another matter. The business reader may outwardly agree with the idea that group insurance makes workers happier, more productive and more stable, but he is not genuinely convinced that this is true. Insurance is regarded as a troublesome expense, not as a potentially profitable investment. Group insurance programs may even be one of those odious "fringe" benefits instigated by the businessman's arch rival, the labor union. Consequently, ads for group insurance have two strikes against them at the outset, so far as many business readers are concerned.

Ordinarily, juxtaposing two advertise-

ments whose purposes are so different would constitute an unfair comparison, a classic oranges-and-apples fallacy. In this case, however, we are deliberately focussing upon two obvious differences between the advertisements: form and subject. This comparison underscores the fact that the art director and the business reader live in different worlds and use different criteria in evaluating advertising. This is why advertising research was born; this is why advertising research will always be with us.

Does this comparison imply that the art director should lower his professional standards? Does it mean that the Connecticut General ad would have been more effective if it had been more cluttered, or that the Hooker Electrochemical ad would have been less effective if it had been simpler? Does it mean that the art director should surrender the creative function to researchers? By no means.

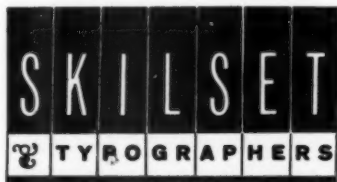
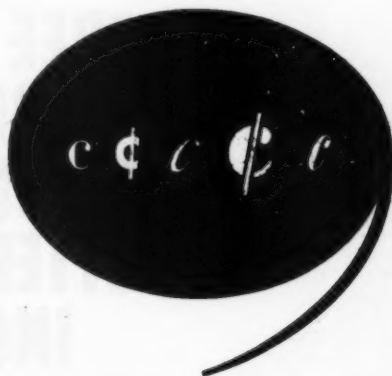
The comparison does show quite clearly that the reader response to an advertisement cannot be predicted on the basis of the ad's artistic merit alone. When an advertiser wants to know how the readers feel about his campaign, it is a good idea to ask them. Otherwise, the joke may be on the advertiser. The advertisements which win awards in trade competitions do not always win readers—or customers.



*MAY WE QUOTE YOU? May we tell you just what it will cost to have your next job set by this unusual shop that in ten fast years has won a name as one of the town's leading typographers? We'd like to tell you about our perfectionist standards of quality of work and service. And about our complete and trail-blazing equipment. Especially we'd like to tell you about the time and money-saving advantages to you of*



*our revolutionary new process that makes possible, for the first time, the conversion of any combination of printing metals directly into photographic images on both film and paper for use by any printing process. Just call and say when and we'll be there on the dot, with figures, proofs and quotes from enthusiastic Skilset customers in hand.*



250 West 54th Street, New York 19, N.Y. PLaza 7-2421 • Day and Night Shifts • Pickup and Delivery "pronto" Service

## in Chicago

### Combined Ethics Committee publishes Code of Fair Practice

Chicago ADC, Association of Art Studios in Chicago, and the Artists Guild of Chicago-cosponsored Code of Fair Practice is available to all who use artwork or photography. Folder, recommended as "of immeasurable help in keeping out of trouble" is available from Combined Ethics Committee, c/o Charles Bracken, 646 N. Michigan Ave., room 450.

### John M. Norse named asst. western AD, OAI

With Outdoor Advertising Inc. in Chicago since 1937, John M. Norse has been appointed assistant western art manager.

### Feldkamp-Malloy merges with Flair Studios

Elmer R. Holzapfel, president of Feldkamp, remains as head of the newly consolidated art/photography organizations, retaining Feldkamp-Malloy title. Milton N. Pierson, former president of Flair,

was named Feldkamp-Malloy vp.



### Something new in paper packaging

Crown Zellerbach's distinctive white wrap for new Level/Smooth coated book papers features the corporation trademark stacked in two color design. Rolls and skids have bleached white kraft wrap. Cartons are white corrugated.



**Tony Wells at Wilding as tv production mgr.** Formerly Chicago film producer for Leo Burnett Co., Tony Wells has joined

## FREE! 32 PAGE CATALOG of LETTER ING STYLES

The widest selection of hand lettering fashioned for your layouts...AT AMERICA'S LOWEST PRICE...only **50¢ a word** actual size.

The one sure way to give your layouts distinction, impact, sell! Yet, this lettering costs no more than ordinary type-set headings. But what a difference.



Use Company Letterhead when writing for the new FREE 32 page catalog.

**TED FENBERG ASSOC., INC.**  
342 PLYMOUTH COURT, CHICAGO 4, ILL.

*above ad processed with our lettering styles*



Wilding-TV, midwest tv branch of Wilding Inc., as tv production manager. Wells had been with Burnett since 1951.



**Abstract sculpture for consumer showcase** For the first time, sculptor in metal

Harry Bertoia has his work used in display, as integral part of interior design at Zenith Radio Corp. display salon. Bertoia, whose sculpture is represented at the Art Institute and who will execute a large work for Chicago's convention hall, described his work as an expression of the atomic and electronic age. Glittering brass grouping is in four units, a radiant eight-foot main design and three smaller ones (2½ ft. each) representing sight, sound and electronic control. The three smaller units respond to transmissions of light from the main unit.

#### Chicago notes

AD Arthur Warren has been elected a vp at William Hart Adler . . . Recent brochure by Stephens-Biondi-DeCicco tabs creative services, illustrates samples . . . Kling-Bielefeld has added four: illustrator/designer Robert Kresin, fashion photographer Mel Kaspar, illustrator Nick Scuerba, and asst. photographer/photo printer Richard Jones. Kresin, recently with Designers Circle, had formerly been with Bielefeld. Kasper came from Spoerer Studios, Jones from Photo Vision. Scratchboard artist Mike Moore returned after year in Seattle, and asst. photographer Pete Elsenbeck's back after two years' Army service . . . Murray

# check list ✓

FOR  
**ART DIRECTORS**  
**PRODUCTION MEN**  
**ADVERTISING MANAGERS**

✓ Art with a camera, producing effects without expensive artwork, from type, lettering, illustrations, logos.

We match your layout in every particular.

Reproportioning, Perspectives in Line (Originals or Reverses), Thinning or Weighting, Italicizing or Backslanting, Outlines & Cast Shadows, Special Effects.

THIS TELEPHONE NUMBER WILL GET  
IMMEDIATE ATTENTION... DAY OR NIGHT  
**MURRAY HILL 8-2445**

**RAPID  
FILM  
LETTERING**

**RAPID  
TYPOGRAPHY**

**RAPIDSTATS**

**RAPIDFLEXING** ✓

**ALL FROM 1  
SOURCE  
UNDER 1 ROOF**

**ON 1 ORDER  
IN 1 DELIVERY**



**RAPID TYPOGRAPHERS INC.**

305 EAST 46th STREET, NEW YORK 17



Joe, write up this job ticket, it's another order from our ad in ART DIRECTION—it gets results! call yukon 6-4930 at 19 w. 44 st. n.y. 36



Hunt and Harry Kohler have rejoined sales staff of Lettering Inc. Kohler will remain with home office in Chicago, but Hunt will be in charge of sales in San Francisco . . .

Kranz Studio from Evanston to 22 W. Hubbard St. . . Prichard & Mann now at 4943 Milwaukee Ave. . . Photographer Wesley Bowman's son David won scholarship to Winona School of Photography. The scholarship, presented to the Chicago Photographic Guild, was given in memory of Oscar J. Smolka, founder of Oscar & Associates . . . Recent Franklin McMahon exhibit was at Deer Park Fine Art Festival. Included was his encaustic, *The Red Sky*, recently returned from USIA-sponsored European tour . . .

New Artists Guild members are David S. Burnside, Peter L. Gourfain, Thomas

the **Gulfofote** for precise work  
the **NORedge** for close work . . . both are  
steel drawing board edges

for data check with your dealer or write  
**HEAD-NORTH IN GUILD** ..... **chicago, ill**

J. Gorman of HMH Publishing Co., Mel Kaspar, Bernard Meltzer, Edward H. Page and associate AGC member William Beroth of S. Frederic Anderson Studios, Sara Marcia Schwartz . . . Steve Vanides opened his Vanides Design at 55 E. Washington. Will represent cartoonist Roy Hansen . . . Art Wetter & Associates moved to 65 E. South Water . . . Illustrator Nat Mayer now at 57 E. Walton . . . Sigman & Associates' expansion (into third floor of their building) became photo department supervised by Fred Belcher. Spence Franc is exec vp and agency art rep . . .

Back at Ross Wetzel Studio after army service is Al Sumley . . . Recent addition to S-B-D is Steve Hall, son of Haines Hall of Patterson-Hall Studio, San Francisco. Dan Toigo left S-B-D Chicago for LA branch . . . Tolford and Staff has Irv Linehan, from Stowell Studios . . . 10 art students, whose work appeared in September Playboy (illustrating fiction by Robert Sheckley) are Le Roy Neiman's students Nelson, Albano, Blume, Schulz, Canaday, Hoddinott, Hakanson, Weisbrod, Nieminski and Siegel . . .

on the  
west coast



Packages double as  
shelf display unit

H. S. Crocker  
Co., San Francisco, solved

problem of limited display space on filling station shelves by designing and producing Mac's It Cleaner and Glaze packages so that when lined up four abreast they provide a continuous eye-catching full color illustration of Miss California and sports car.

There's no better tonic in the world for an ad than a fresh, new typographic approach! It can put new life into the message that is supposed to sell the customer. Wake up your ad campaign by specifying SERVICE Typographers for all type requirements.

You'll get a full selection of the finest and most modern styles combined with the skill and craftsmanship that comes with many years of satisfying discriminating type buyers.

*"Where typesetting is still an art"*

**SERVICE typographers, Inc.**

723 S. Wells St., Chicago 7, Ill., HARRISON 7-8560

*"Where typesetting is still an art"*



Litho design repeats  
on container top

Ads Fred Glauser and Victor Lee of Honig-

Cooper, Harrington & Miner redesigned pressure can for Avoset Company's Qwip whipped cream topping, with double emphasis on product-in-use. Lithoed design motif on can body — strawberries topped with Qwip on white

## what's new

(continued from page 40)

background—is repeated on molded plastic top. Old-style pushbutton dispensing unit—background—was replaced by the new can featuring flexible spout which releases the topping at slight pressure. Tight fitting cap also protects contents from odor contamination. New design puts product name in brilliant blue, prominently features Mr. Qwip trademark. Art, Jerry Wright. Produced by American Can Co.

### Coast clips

Society of Illustrators of LA elected Si Mezerow president, Bob Poole vp, Marvin Rubin secretary, and Chuck Coppock treasurer... Citroen began outdoor campaign with rotating painted bulletins in greater LA area. To be on high traffic and prestige locations on plant of Pacific Outdoor Advertising Co. . . . Illustrator John Lewis and designer Robert Conover rejoined art staff, Kaiser Graphic Arts, Oakland . . . Parkway Art & Advertising now at 1332 S. Flower St., LA 15 . . . Kling-Bielefeld Studios of Chicago opened branch in Oakland, 1127 Latham Square Bldg. Richard Irmiter, former Bielefeld copywriter, is in charge. ●

### CAMERA HAWAII

At your service in the 50TH STATE!  
Editorial and Advertising photography  
A versatile staff directed by  
**WERNER STÖY**  
206 Kaula St., Honolulu, Hawaii  
Cable, CAMHAWAII

### NOW AVAILABLE!

In quantities—one to a thousand. Genuine JEWELTONE, fully COLOR balanced dye transfer prints from your COLOR transparency or artwork. Perfect for every sales, advertising or display need. Sizes 4x5 to 16x20. LOW COST! Example: 100-8x10 prints, \$175.00, plus postage. Also, Carbro quality reproduction prints. Price lists and quotations on request.

### COLORAGE, Inc.

1160 S. Hollywood Way, Burbank, Calif.

### RETOUCHING PRODUCT ILLUSTRATION COLOR & BW

### BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service  
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION  
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

### Stock Photos

Send for free illustrated leaflet.

VOL. 4

### The Picture File

8226 SANTA MONICA BOULEVARD  
HOLLYWOOD 46 - OLD FIELD 4-8277



show a non-visual client what you have in mind? Either the Polaroid Land Camera or the new Polaroid 4 x 5 film packet will give you the answer in a minute. No waiting to develop negatives and make an enlargement. It's all there on the 3 1/4 x 4 1/4 or the 4 x 5 print.

These materials are also useful when used with the proper neutral density filters (which reduce the speed of the Polaroid film to that of whatever film you are going to use) to check your exposure information. Some photographers use the Polaroid as a color check. The contrast of tones is much like that of a color film. And there are test shots which are so good that they have been used as final copy for ads.

There is a small cloud on the horizon which seems to indicate that a new camera and film size will soon be making its influence felt—a radical development, since all film sizes currently available have been around for many years. The new size uses 70mm (2 1/4-in. picture width) sprocketed film. This film will not need a paper backing as roll films do today.

(The reason roll films need a paper backing is that they were engineered for box cameras, which had little red windows in the back so that the user could see what frame number he was shooting. The paper backing was to protect the film from light. Professional single- and twin-lens reflexes with their automatic film advances and stops have eliminated the need for a peephole window. Paper backing could be eliminated and the film placed in cartridges, which would mean less bulk and more exposures per roll.)

The sprocket advance is mechanically simpler and makes possible the use of a motor drive for fast sequence exposures at an even rate. One 70mm camera on the market already (it sells for \$1850 with a 4-in. lens, and interchangeable lenses), the Graphic "70," was originally developed for the Air Force. It uses 15 ft. cartridges of 70mm film giving 50 2 1/4 x 3 1/4 negatives or 75 2 1/4 x 2 1/4. With a motor drive attached it is possible to shoot 8 cassettes or 400 pictures in 15 minutes! My authority on this is Victor Keppler who has been instrumental in developing commercial uses for the camera.

Both black-and-white and color films have been made in the 70mm size. And there are good reasons to think that 70mm backs will be made for current 2 1/4 x 2 1/4 single-lens reflex cameras. Linhof already has one for its 2 1/4 x 3 1/4

press and view camera.

(Incidentally Nikon has a very good motor drive for their 35mm Nikon SP and Nikon Reflex cameras. Josef Schneider has made his own motor drive for his Hasselblad which will shoot a roll of 12 exposures in 9 seconds. This latter item was covered in detail in the October, 1959, issue of Modern Photography.)

Is there more to come? Yes, indeed. Dr. Emory Land's Polaroid color material has not yet arrived. Color films will surely get even faster. Materials for making color prints will doubtless improve. If there is now a zoom lens for a 35mm still camera, perhaps we shall have one for 2 1/4 x 2 1/4 cameras. But playing the sibil is not my job today.

Let's just say this: Twenty years ago the nature of the commercial photographer was often dictated by technical limitations. Today the limitations are only those of creative imagination—and technical skills. Sharp, blurred, grainy, contrasty—what do you want? There seems to be a camera/lens/film/lighting combination readily available to solve the problem.

Paradoxically, as more fine equipment and materials have appeared to make the technical side of the photograph easier and greater, photographers have become less technically skilled. The early mentioned need for realism brought a new breed of cat into the field. The young commercial photographer today may start with one camera—a 35mm camera or a 2 1/4 x 2 1/4. (A friend in an advertising agency helps here.) He may have one visual gimmick, and that's all he needs. He can sneer at a good portion of the technological developments we have discussed. Electronic flash? Who needs it? Stop action? He likes blurs. Darkrooms? He's never seen one; he phones his. View camera? That's what grandpop used.

But I have a suspicion that the lasting commercial photographer will ride his gimmick for all its worth, pick up technical virtuosity as he goes along, and when the merry-go-round has ceased turning, he'll be skilled enough to go on. (Let's face it, almost every big name commercial photographer has learned his art on the client's money. It's the modern version of medieval church patronage.)

What will tomorrow's commercial photographer and his work be like? It almost seems we've gone as far as we can go. But wait—tomorrow's mail may start the revolution all over again. ●



## in Philadelphia

been appointed an account representative in the photography division, Mel Richman Inc. Collela came to the United States in 1957 and joined the general service department, E. I. du Pont de Nemours & Co. Before coming to Richman, he had free lanced. He is a graduate of the Università Lingue Straniere, Milan.

ments in the Philadelphia area has magazine layout, snob appeal rather than typical supermarket budget consciousness. Each of the eight-ad series for Acme Markets' Lancaster Brand meats features a different exotic dish served by appropriate model—for example, Lamb Calcutta by turbanned green-coated Indian prince, Pork Deutsch by Austrian villager. Most models were non-professionals. "Chef" is an Italian immigrant, "steward" is photographer.

Acme's advertising manager Jack Barr said quality image would be extended to other departments. Theme of unusual recipes was used, said AE Ed Walpert, account vp Arndt, Preston, Chapin, Lamb & Keen, because tv and stylized food advertising in magazines has heightened the housewife's desire for more imaginative cooking.

AD: Dick Kreyer. Photographer: Dan Moerder of Mel Richman. Type: Century Schoolbook. Copy was written by the late Harry Hough.

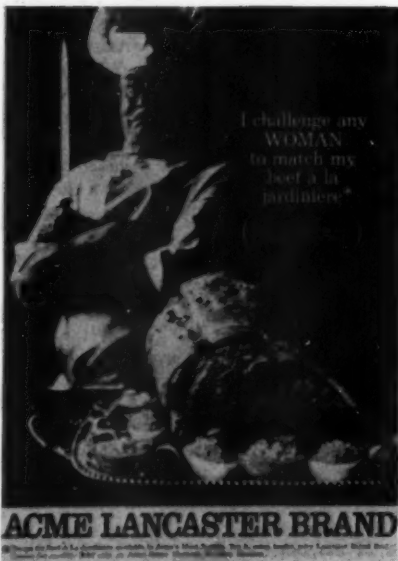
### Philadelphia notes

John E. McCullough is new tv/AD at Ayer. Had been in same capacity in New York with Doyle, Dane & Bernbach and before that with Kenyon & Eckhardt . . . Tommy S. Lee left Ayer's Hawaii office where he had been AD for local office to come here for post as asst. art group supervisor . . . Kap Studios Associates has added Curtis I. Hill, vp; Gerald M. Martin, secretary; and Mrs. Nat J. Kaplan, treasurer . . . Add mergers: George L. Mallis, Inc. and W. S. Roberts, Inc. are now a joint operation. Will handle consumer package goods accounts . . . Sidney Rothstein, head of the local agency of the same name, also became president of the new New York agency, Rothstein, Simmons, Pascoe & Davis, Inc. . . .

Accounts and people keep moving: William J. Caddick was switched to managing western sales division of MacFadden Publications, leaving district sales manager post for Philadelphia, Washington and Baltimore area . . . Fien & Schwerin added Dr. Peter Fahrney Co. pharmaceuticals . . . W. B. Doner & Co. added Baldwin Dairies . . . Robert S. Kampmann, Jr. added Contour Packaging Corp. . . . More people want more people: B. K. Davis & Bro. Advertising Service totaled newspaper help wanted ads in July, found it at a nine-year high. July 1959 ads in 114 papers were 828,364, compared to same month last year—542,801. This year's total is 5,451,174, last year's was 3,788,179.



**Emilio Collela** Former picture editor of Leore, Italian news magazine, Emilio Collela has



**Newspaper food ads** Brilliant full color full page photographic campaign for retail chain's meat depart-

### Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kamart materials
- Zipatone
- all graphic art supplies

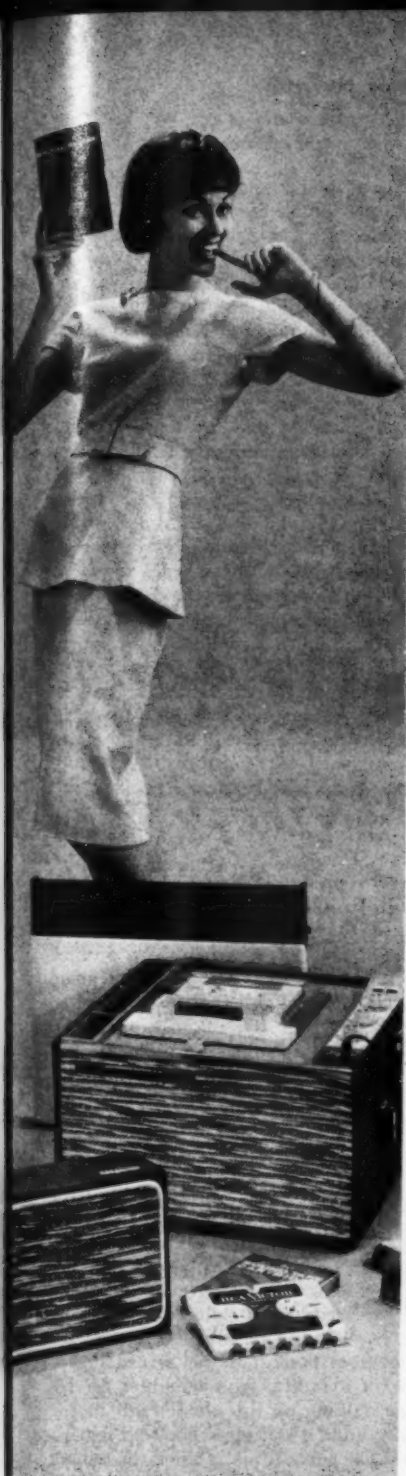
Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.  
MArket 7-6655 • Prompt delivery service

### George L. Connelly

1422 Chestnut St., Phila., Pa., LOcust 8-5096  
gentlemen's fashions conservative  
high style





ALIVE...the only word for that so elusive quality captured here in these RCA photos for A.D. Fred Shemeley of The Al Paul Lefton Company. George Faraghan specializes in photography that is alive.

1934 ARCH STREET, PHILADELPHIA 3, PA. LOCUST 4-5711-12 REPRESENTED BY JUDY WAGNER • JOHN ROBINSON

**FARAGHAN PHOTOGRAPHY**

Phone Murray Hill 7-1396

# JACK WARD COLOR SERVICE, Inc.

## PROFESSIONAL COLOR SERVICE FOR PROFESSIONALS

Ektachrome... Anscochrome... Kodacolor... Ektacolor  
Dye Transfer... Printons... Type "C" Prints... Slides  
Duplicate Transparencies... Art Copies... Assemblies  
202 East 44th Street, New York 17, New York

### playing favorites

(continued from page 62)

based on budgets, so why can't he estimate the hours it will take him to construct a set or shoot a photograph? Quite often the art director is called upon for a finished art estimate on an ad or a campaign, and he's held to it. So, too the photographer must calculate the job, the risks involved and include incidentals like the film processing charge also. For without this charge several thousand dollars may be spent, and if processing isn't included, where is the photograph? I don't want to belabor this subject; however, I'd like to make one more point. Consider for a moment the construction estimates made every day on skyscrapers, bridges, rocket ships that never existed before, movies and plays, and how each project may take years, and the completion of which may be subject to the elements for that period of time. All of these require budgets, estimates. I think then it shouldn't be too difficult to estimate an indoor shot with controlled light and so relatively few problems involved.

My favorite advertising photograph this past year? It's the one in the New York Telephone Company window poster reproduced here. When I first saw it, I couldn't help but get a chuckle out of the situation and the predicament of the father with his cap pushed down over his face. The choice of models was excellent and the sense of timing on the part of the photographer was superb. He captured the moment. To find out how this photograph actually came about, I called several people, one leading to another, until I got to the photographer, Ed Jaffe.

The shot you see wasn't quite the happy accident you might suspect with so spontaneous a photograph. As Mr. Jaffe described it, he was called down to the New York Telephone Company offices to discuss the possible situations to be used on a four-color window poster. The theme was to be "a call away from home". It was agreed that a shot of a father, with daughter on his knee, talking on the phone, and in the background a station wagon and marina would be a fine subject. Then the budget became a problem, and so it was decided to shoot the photograph in black and white at Mr. Jaffe's studio. Mr. Jaffe took a shot of a station wagon at a marina, had it enlarged to about ten feet high and used it as a backdrop behind the phone booth in his studio. This reduced the problems to that of lighting (matching the sunlight in the background), composition and rapport

## EXECUTIVE LEVEL CARTOONS!

phone new milford, elgin 4-4051



### Stik-a-letter

PROFESSIONAL  
LETTERING  
TECHNIQUE

Write for literature

The Stik-a-letter Co. Rt. 2 - Box 286, Escandido, Calif



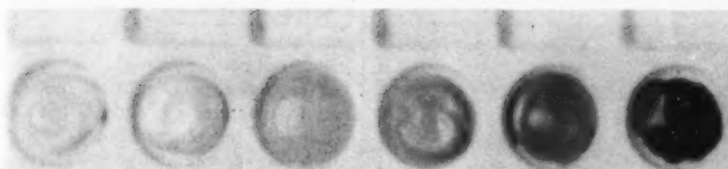
► WHERE SHALL WE MEET YOU? WE  
DON'T KNOW WHEN YOU WILL CALL  
WITH WHAT NEW PROBLEM. WE DO  
KNOW WHY, BECAUSE WE KNOW HOW.  
OUR WORK IS FINE



### retouching

527 LEXINGTON AVE • NY 17 • PL 5-5136

DURWOOD GUY STUDIOS



# GAMMA®

NEUTRAL RETOUCH GRAYS



...THE BEST RETOUCHING IS BETTER WITH GAMMA



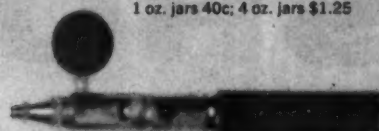
## GRUMBACHER

460 W. 34th St., New York 1, N. Y.

TAKE THE "GUESS-WORK"  
OUT OF RETOUCHING

Warm or Cold? ... It makes no difference with GAMMA®—because GAMMA Grays are Neutral uniformly accurate equivalents of photographic tone values—and reproduce with perfect fidelity

Tubes 35c each and  
1 oz. jars 40c; 4 oz. jars \$1.25



diogenes  
i'm not,  
but  
i know  
where to  
find  
veloxes  
copy prints  
photostats  
still life  
blowups  
photography  
color filtering  
film positives  
filmotype lettering  
b&w from color

**mask-o-meg**

142 GREENE ST. NEW YORK 12  
CANAL 6-8440



## HI-ART ILLUSTRATION BOARD Available For All Media

Try these superb surfaces

- ☐ Wash Drawings—Dry Brush.....#69
- ☐ Pen and Ink. Pencil or Charcoal.....#61
- ☐ Plate Finish for fine Pen and Ink.....#27

Gentlemen: Send free samples checked above

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

**NATIONAL CARD, MAT and BOARD CO.**

4318 Carroll Avenue, Chicago 24, Illinois

Also Los Angeles and Peterborough, Ont., Canada



This will make  
a real stopper  
for you!

Just one of the thousands of  
arresting, illustrative, budget-  
wise photographs, available on  
our usual ten-day approval plan.



# O.K. SHOOT!

UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS, INC.

319 East 44th St., N. Y. 17  
Murray Hill 4-5400

646 N. Michigan Ave., Chicago 11  
DElaware 7-1711

## playing favorites

between father and daughter.

About twenty or thirty shots were taken as planned, child on father's knee, talking on the phone. Then during the lunch break, the daughter and father began clowning around. When the child climbed aboard the father's shoulders and picked up the phone, Mr. Jaffe seized the opportunity and captured this wonderful, heart-warming photograph.

It's a tribute to him and Eugene Lape of the New York Telephone Company that this memorable photograph was born of a limited budget. As this photograph is used and reused throughout the Bell System, they indeed have cause to feel proud. ●

## what's new

**AIR FREIGHT ADVANTAGES** of shipments of promotion materials, mass distribution of printed matter, are described in Six New Ways to Promote Your Products, by Emery Air Freight Corp. From Emery, Dept. P, 801 Second Ave., NYC 17.

**TECHNICAL ART** services for literature program planning, government contract literature, etc. available from Dayton Tech Art Co., 1329 Stanley Ave., Dayton 4, Ohio, attention C-C Director.

**FOR INDUSTRIAL DISPLAYS**—a model all steel track that turns curtain at right angles, folds it along side walls. Unit ready for installation from Vallen, Inc., Akron 4, Ohio.

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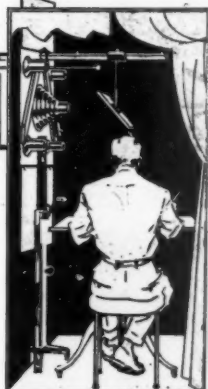
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## trade talk

### ART DIRECTORS BEVERLY HILLS: Pat Nagai, from assist-

nant AD with J. M. Straus to Getz & Sandborg as AD . . . CHICAGO: **Norbert Smith**, with Promotional Arts for six years, has been named AD . . . DALLAS: Dick Danne left **Graphic Illustrators** for designer's post at Clarke, Dunagan & Huffhines . . . HONOLULU: **M. Gene Farnsworth** from Fred Kopp LA to Ayer here . . . LOS ANGELES: **Robert D. Corey, Jr.**, who had been exec AD/graphic designer for Anderson/McConnell, is now AD with Stromberger, LaVene, McKenzie. He replaces Duane Gordon who left for a partnership in a creative service . . . MEMPHIS: **Gus Beatty** now free lancing from his home, 937 Philadelphia . . . **Blanchard (Bud) Gardner**, who's been free lancing, now with Noble-Dury & Associates . . . MONTREAL: **Robert Langstadt** now with Howell Lithographic . . . NEWARK: **Dennis M. Gorski**, former vp of Williamson Associates, now at Bloomer Bros. Co. . . NEW YORK: **Deane Uptegrove**, senior vp and chairman of the creative board, Reach, McClinton & Co., has been elected to the board of directors . . . NYAD president and Outdoor Advertising Inc. AD **Garrett P. Orr** was chairman of the art division, 1959 Sister Elizabeth Kenny Foundation fund appeal . . . **Ari Kane**, now free lancing photographic assignments, has studio at 418 E. 71, TR 9-4755 . . . John Mather Lupton named **Chester T. Shibata** its AD. He was with Slide Graphic . . . Fred Wittner Co. named **Jack Ehn** an AD. He was with Caru Studios . . . **William A. Irwin**, now in charge of art at Cohen, Dowd & Aleshire, came from Dancer-Fitzgerald-Sample . . . **Edward Lampert**, now with Smith & Dorian, was on the Revlon account at Warwick & Legler . . . **Manual Grossberg**, at Chester Gore Co., came from Lawrence C. Gumbinner . . . **Harvey Toback** left Zlowe Co. for Smith/Greenland . . . S. E. Zubrow Co. elected **A. Edwin Macon** a vp . . . Vp **Robert E. Leonard** has been named marketing and creative director of Foster & Kleiser div., W. R. Grace & Co. . . **Saul D. Weiner**, who was art editor of HiFi Review for Ziff-Davis Publishing Co., now named the company's promotion AD . . . Former agency AD **Milton Charles** is now exec AD at Ross Advertising Art. Studio's new AEs are **Howard Kiviat** and **Jay Christy** . . . ST. LOUIS: **Louis Myers** at home, 8557 Red Fir Dr. until new office is finished . . . TORONTO: **Vincent R. J. Steel** is with Cockfield, Brown & Co. as creative visualizer . . .

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**ART & DESIGN** CHICAGO: Leo Burnett Co.'s aging 'but still virile Marlboro Man campaign renewed its youth substituting art for photography.

New campaign has illustrations by New Yorker **Gustav Rehberger**. Art supervisor on the account is **Lee Stanley** . . . **Charles M. Bauer** left Vincent Allen Studio for Kuttner & Kuttner . . . **HERMOSA BEACH, CALIF:** **C. D. Alberts** of Spin-A-Test Co., 670 Gould Lane, offers free mammoth-size props particularly suitable for children and adult group shots: the Varigame and the Blackboard Spinner . . . **NEW YORK:** It was **Herb Lubalin's** poster that announced the American National Exhibition to Muscovites. The design by vp/exec AD of Sudler & Hennessey used red, white and blue—with white stars against field of blue, and broad red stripes between lines of the text. **NYADC** named him to design the official poster, following a request to the club from Office of the American National Exhibition which is the coordinating agency for the State and Commerce Depts. and the USIA . . . When the USSR exhibition was on at the Coliseum, a group of Russians—guides in the art and cultural section—toured local studios, agencies, and graphic arts plants, among them, **Monogram Art Studios and Typesetters, Inc.** At Monogram they saw fall ad campaigns being prepared, and Compton's cartoon series for Stock Exchange being worked on by **Leonard Slonevsky**. The Russians included **Andri**

**Gouber**, chief of western art and curator at Moscow's Pushkin Museum, and **Stephen Churakov**, oil painter and printer . . . See the August Fortune for spectacular display by **Robert Osborn**—not cartoons, but a portfolio of paintings describing the Missouri River Basin . . . **John T. Garatti**, first vp of Artists Guild, is new studio manager at Gelgisser Studio, 15 E. 40 St. . . **Robert G. Smith** left Raymond Loewy Associates for Lippincott & Margulies as director of product design and development. He replaces **Hall Kaighan**, who resigned . . . **Harold K. Simon**, with Cushing & Nevell industrial designers for 16 years, has been elected a director . . . **Al Woebcke**, formerly sales promotion AD at McCann-Erickson, and designer **Al Jacoby** have formed Art Directors Associates at 525 Lexington, PL 8-1196. Firm will offer free lance services of agency ADs and designers to industrial and agency accounts . . . That series of clean layouts for Roosevelt Raceway you've been seeing which don't show horses, don't often appear on the sports pages, are by AD **Joe Shaw**. Heineman, Kleinfeld, Shaw & Joseph. Artist, **Casey Jones**. Copy, **Estelle McBride**. Ads appear in general and society news pages. Now that feminine market has been invaded by liquor and horses, what's next? . . . **Sam**



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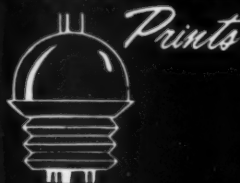
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### trade talk

Levene is director of package design for Sales Communication. He had headed his own company . . . At John W. Shaw Advertising: **Granville Hickman** upped to art dept. supervisor . . . **Charles North Studio's** settled into new quarters at 79 Madison Ave., keeps same phone, MU 6-5740 . . . **Sal Jon Bue** has moved to 147 Lexington, MU 3-5096 . . . **Smith/Greenland** has added **Mel Beer** . . . **Hy Bonner** and staff of Midtown Typesetters have organized a trouble shooting service which can move "on a moment's notice" to solve creative type and spec problems . . . **Ralph Romano's** now with art dept. at Anderson & Cairns, replacing **Mort Scharfman's** . . . **Bob Flayton**, who had been with Irving Berlin art materials, now on sales staff of A. Seltzer & Co. . . **Bernard Gray, Joe Long,** and **Frederic Kammler** have all moved to 423 E. 54 St., MU 8-4644, and named themselves Group 4 . . . Evening courses just begun at **New York Employing Printers Assn.** include ad layout and typographic design, taught by **Hoyt Howard** . . . **Marketing Reference Bureau's** now at 527 Madison Ave. with an expanded library of business publication material . . . **George Samerjan** designed **Overview magazine**, new publication by Bittenheim Publ. Corp. for the nation's educational executives . . . **Quality Grocer**, published by Quality Bakers of America Cooperative for 40,000 customers of 139 member-wholesale bakers (Sunbeam Bread), leaves pocketbook size to go into 8 1/4 x 11 1/4 format and will sell space. New look begins January. AD is **Albin Moderacki**. Managing editor **Mary Chlat** buys cartoons and photography . . . Poster sign slippage has been solved, reports **Tiffin Art Metal Co.** (Tiffin, O.). Their panels use a development by **Jones & Laughlin Steel Corp.** which gives a "bite" to surface finish of zinc-coated steel sheets—producing a matte texture . . . **Lincoln Typographers** are now at 118 E. 25 St., with expanded facilities—new equipment and broader range of typefaces . . . **Imperial Ad Service Corp.** added **John J. Mahoney** to its sales/creative departments. He came from **Doremus & Co.** . . . International consumer attitude measurement is available from **Psychometrics Div., U. S. Testing Co.**, Hoboken, N. J. A panel of psychologists in 26 countries will study corporate image of business and government agencies, package design, ad response, preferences in foods, beverages and cosmetics, and attitudes of local groups toward international financial institutions . . . **Jack E. Loudon** has been named production manager at **Smith & Dorian**. He had been PM at **Norman D. Waters**, and at **Roy S. Durstine** . . . **Exhibits:** At the **School of Visual Arts**—through Oct. 8, paintings by **Howard Simon**, author/painter



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**trade talk**

(he wrote 500 Years of Illustration, published by Doubleday); Oct. 26-Nov. 20, illustrations by Tom Allen, both are on faculty. At SVA Gallery, 245 E. 23 St., Mon.-Thurs., 10-9, and Fri. 10-3 . . . Exhibitions of original prints being shown across the country were organized by **Print Council of America**. Show includes 62 etchings, engravings, woodcuts, lithographs, serigraphs. These were done by 55 American artists between Jan. 1956 and Dec. 1958. Four of the prints won \$250 each for excellence: Summer Bird, by **Antonio Frasconi**; Gethsemane, by **Carol Summers**; Blue Vein, by **Edmond Casarella**; Lion, by **Misch Kohn**. Judges were **William S. Lieberman**, curator of prints at the Modern; **Harold Joachim** of Art Institute of Chicago; **Una Johnson**, Brooklyn Museum; **Gustave von Groschwitz**, Cincinnati Art Museum; and **Carl Zigrosser**, Philadelphia Museum of Art . . . When the American National Exhibition art show comes back from the Soviet Union, the **Frederic Remington Old West** collection will be on view at **Whitney Museum**, Oct. 21-Nov. 8 . . . The **Modern's international program** includes **Peter Sels'** selections for the First Paris Biennale, Oct. 2-26 . . . **Mead Papers' Library of Ideas**, 230 Park Ave., has more than 2500 annual reports on view through Oct. 30, 9-5:30 . . . **NORWALK, CONN.**: **Trinkaus-Aron & Associates** added another associate, **William Wayman, Jr.**, became **Trinkaus, Aron & Wayman**, graphic and 3D design, at 3 West Ave. . . **PROVIDENCE, R. I.**: **Rhode Island School of Design** added **Mrs. Eva Ziesel**, assoc. professor, and **Marc S. Harrison**, instructor, both in industrial design. On Pratt Institute staff for 15 years, she has had one of her porcelains named as one of the 100 great designs of the century (by Fortune). He has freelanced in industrial and ceramic design, and in architectural photography . . . **SAN JOSE**: **Faulkner-Stewart** agency has been formed at 1261 Lincoln Ave. by **George Faulkner**, ad/marketing specialist, and **Neale Stewart**, artist/illustrator . . . **TORONTO**: **Dr. C. D. Gaitskell** of Canadian Society for Education Through Art announced **Coutts Hallmark Cards** has established an advanced study scholarship fund for Canada's three most talented high school students. Chairmen of CSEA judging committees are **Donald Mackay**, Nova Scotia College of Art principal; **Sydney Watson**, Ontario College of Art principal; and **Prof. Elmore G. Oxard**, of University of British Columbia . . . **TRENTON**: **Samuel Krebs**, president of Copeland Displays, New York, was among experts on a 13-week series of panel broadcasts on advertising, sponsored by **Eldridge, Inc.** . . . **WHITEFISH BAY, WISC.**: Consultant **W. H. Long** has published a book on his newly developed system of agency compensation

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## trade talk

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**DEATHS** George Gross, at 65, in Berlin, of heart attack. One of the world's great artists and a teacher at Art Students League for over 20 years, he had lived with his family in Douglaston, Queens, and Huntington, L. I. before his return to Berlin in June. At one time a leader in Dadaist movement, he later described the post-World War I art form as "organized use of insanity to express contempt for a bankrupt world." Thirteen volumes of his drawings were published and his watercolors, oils and line drawings hang in museums around the world. He attacked the brutality of war, moral and social decay. When he came to the United States, the Nazis named him "Cultural Bolshevik No. 1" and featured his work at the Munich "Exhibition of Degenerate Art" in 1937 . . . **Max Sheridan**, in Miami, of heart ailment. He had recently retired as vp/AD of Charles W. Hoyt, New York, after 35 years with the company. He had been head AD for 25 years. National accounts he had been most closely associated with were W. A. Taylor, wine and liquor importers/distributors, and Heywood-Wakefield, furniture manufacturers . . . **Myron C. Cox**, in Oak Park, Ill., at 54, of acute coronary. AD at Ladd, Southward & Bentley, Chicago, for over two years, he had previously been a partner in Jerry Bryant Studios. Earlier he had been an AD at Foote, Cone & Belding. He was a graduate of the Art Institute of Chicago and the Denver Art Academy . . . **Frank Godwin**, in New Hope, Pa., at 69, of heart attack. The cartoonist/illustrator had drawn the syndicated Rusty Riley strip since 1948, and in addition had produced ad art, magazine and children's book illustrations, and murals for Kings County Hospital, New York. He was vice president of Society of Illustrators, a member of the Salmaquindi and Dutch Treat Clubs. At one time he had shared a studio with James Montgomery Flagg. He entered the art world as art apprentice on The Washington Star where his father was city editor. He studied at Art Students League of New York.

**PHOTOGRAPHY** Albert Landow, new vp for research and production at Authenticolor, Inc., once taught color printing at New York Institute of Pho-

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## **trade talk**

tography. He's been with Authenticolor for six years . . . **Hal Reiff** served as photograph division chairman in Sister Kenny fund appeal. He's a former vp of ASMP . . . **PPA** and **Eastman Kodak** helped in new ad campaign by **Flexsteel Industries** furniture manufacturers. Portrait photos are now included in **Flexsteel's** illustrations of room settings. **PPA** and **Eastman** doing big promotion for "taking portrait photographs off bureaus and mantels and hanging them on the wall." . . .

## **TV/FILMS** Staff at NYU's Second Annual Summer Motion Picture

Workshop included **Lee R. Bobker**, vp **Dynamic Films**; **Robert Braverman**, producer/director/editor of documentary, theatrical and business films; **Herman J. Engel**, head of **Herman J. Engel Productions**; **Peter Glushanok**, director/cinematographer of documentary and educational films; **Haig P. Manoogian**, associate professor in department of tv, motion pictures and radio at NYU; **George C. Stoney**, head of **George C. Stoney Associates**. Workshop's director was **Prof. Richard J. Goggin**, chairman of NYU's department of tv/radio/motion pictures. . . .

**Robert L. Lawrence** calls the prediction that 65 percent of all commercials will be on tape in 1959-60 "utterly fantastic. Such a premature use of tape would mean the most abhorrent torrent of dull and insipid commercials ever unleashed on the American public." . . . **Ray Favata** and **Carlton Reiter** have formed **Ray Favata Productions Inc.** at 165 W. 46 St. Details on **Eastman Color Negative Film, Type 5250**, and its availability can be had from **W. J. German Inc.**, agents for sale and distribution of **Eastman Professional Motion Picture Film**, or write **Motion Picture Film Dept., Eastman Kodak Co., Rochester 4, N. Y.** Type 5250 is the high speed 35mm color negative motion picture film introduced earlier this year as being a big boost for tv color, too—offers more creative freedom, faster and cheaper production. . . . **Playhouse Pictures, Hollywood**, has added **Robert Canon**, director, and **Edward Levitt**, story and story sketch. **Canon** directed the **Gerald McBoing-Boing** series. **Levitt's** from **John Sutherland Productions** and **UPA**. . . . **Walter Lowendahl**, a founder and former president of **Film Producers Assn. of New York** and now chairman of its labor committee, has joined **Wilding Inc.** as exec producer. He had headed **Walter Lowendahl Productions**. . . . **Fred Niles** filmed a **Lions International** sound/color film. With him was **Norman John Whitehead**, senior cameraman. **Whitehead** did **The Red Shoes** and **Hamlet**. . . . **Alfred Higgins Productions**, for industrial films, has been opened at 9100 Sunset Blvd., **Hollywood**. **Higgins** had been an executive with **Frederick K. Rockett Co.** . . .



**ERASES  
DRAWING  
ERRORS  
BEST**

## **NEW WAY ERASER**

Gentle erasures that never scratch or damage drawings. Ideal for pinpoint erasing. Preferred by professional people everywhere.

**At better stationers and artists' material stores.**

WRITE FOR SAMPLE, NAMING THIS PUBLICATION

**blaisdell**

**PENCIL COMPANY**  
BETHAYRES, PA.

blaisdell NEW WAY ERASER 536-T

**quik-  
stick**  
TRADE MARK  
*spray-on*  
**adhesive**

**FAST and EASY.** Spray it on papers, plastics, photos, and they stick to any smooth surface—can be removed and put back many times.

6 oz. can only 98¢  
12 oz. can only \$1.69

**MAKER PRODUCTS INC.**

a division of HUDSON PHOTOGRAPHIC INDUSTRIES, INC.  
Croton on Hudson, N. Y.



**FOR EUROPEAN & EXOTIC DISPLAY**

# TYPES TYPES TYPES TYPES

**THE AMERICAN  
WOOD TYPE MFG. CO.**  
49-55 Ninth Street, Long Island City-1 N.Y.  
Telephone: RAvenswood 9-5779  
or **Geo. M. STEWART Ltd**  
840 William Street, Montreal 3, Canada  
Telephone: UN 6-5086



**WE TAKE THE WORRY OUT OF HURRY!**  
Service PDQ... same-day service... expert,  
efficient service... That's what you get with  
**NATIONAL** on the job... your job. Slides  
(color & b/w)—Hot press—Flip cards—Telops—  
Crawls—ID file—Rp's—Enlargements

Write for Free brochure



**NATIONAL STUDIOS**  
42 W. 48 St. • N. Y. 36 • JU 2-1926

## Industrial

(continued from page 72)

the other the more difficult to apply. The direct and concentrated usage of flash is 'easier' to work with. The entire exposure is calibrated upon the flash output. Sometimes a pretty lighting, it has one glaring weakness. The scene is registered in artificial style... it is not the way the eye sees the scene... therefore, there has been a destruction of the authentic and the believable effect.

The exposure of the scene under existing light touched upon earlier above, is difficult to accomplish successfully because it calls for constant sensitivity to the movement of people in the scene (a slight head movement on the part of an employee, for example, will give you two heads, and I haven't found anyone who can do anything, retouching-wise, with two heads)... and the retention of action, always so difficult to accomplish in slower exposure methods. Be that as it may, *no other lighting method is as effective and as natural.* The cameraman with know-how in natural-light thinking will expose under existing room light conditions, and couple it with a weak fill-in (either bounce-light or unreflected flash) applied to those areas in the scene where there is obviously too low an effective light level.

This is the *only* way the scene can be registered as the eye sees it. There won't be a solid, deep black or a chalk-white tone visible anywhere... all areas will be translated into the intermediate tones of grey, with enough contrast to please esthetically. Reproduction qualities will be superior. Retouching is eliminated or held to a negligible minimum (unpleasant backgrounds, unwanted equipment are thrown into a 'soft' focus by the special effects lens application) and that's so desirable, because it is common knowledge that a retouched scene is no longer authentic. For, it matters not how well the retouching has been done, nor how much money has been spent... one can always tell artwork has been applied.

**Summary:** Available light is best for industry; avoid retouching except in an emergency.

That's the formula... it's a hard-core, can't miss method for the industrial illustration. Certainly, there are other ingredients, i.e., creativeness, a sense of composition, but these are abstracts and imponderables, possessed by photographers in varying degrees... in contrast, the hard-core is constant and never-changing. Practice it religiously, don't compromise with it... it will do a wonderful job for you.

## bebell & bebell COLOR LABORATORIES

from artwork  
or from transparencies —  
**dye transfer prints**  
any size up to 40" x 60"

**new!!!**  
for busy layout men,  
2-headed designers  
(matte or glossy)  
**color photostats**  
(6-hour service available)  
in any layout size

**Watkins 4-8573**

108 W. 24th St., New York 11

## Color-aid

BACKGROUND PAPERS

THE *Original*  
COORDINATED COLOR SYSTEM

*with a Reputation*

Color-aid papers are available in 202 coordinated colors. 24 basic hues, 4 tints and 3 shades of each hue, 8 grays, black and white. Sheet size 18" x 24". At leading dealers.

Ask for our new "Lila Red"  
**Color-aid Co. 329E.29St. N.Y. 16**

**UNITED  
ARTIST  
MATERIALS CO.**

OPPOSITE  
THE  
MUSEUM  
OF  
MODERN  
ART

Print and Art Gallery  
Expert Picture Framing  
Art Type and Bourges  
Cello-Tak and Drafting Equipment  
Prompt Delivery  
Mail and Phone Orders  
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32 W. 53 St., NYC 19 JU 2-6470

## PERMO WHITE CO.

Zinc Water Colors  
Permo White, Grays and Black  
Perfect for retouching  
illustrating and lettering  
Send for circular A

15 E. 40th St., New York 16, N. Y.





—*Same Faces*  
 —*Same Titles*  
 —*But a new 12 Months Ahead*  
*of Selling Opportunities*  
*to these Executive Buyers*  
 in **Art Direction's**  
**9th Annual**  
**Buyer's Guide**



In the January, 1960 issue, Art Direction will publish the *9th Annual Buyer's Guide*. This is the only trade guide of artists, photographers, studios, illustrators, typographers, art suppliers.

Art Direction's exclusive Buyer's Guide reaches 12,000 *buyers*. With circulation at a new record high, Art Direction has the most *buyers* which are the most good to you—the A.D.'s, the agency executives, the ad/sales promotion/production managers, the magazine editors.

If you sell art, photography, typography or services you belong in the Buyer's Guide. The cost is low; classified listings are as low as \$1.75.

Just fill out the order form on the reverse side. Don't delay, please. In the years past we have had to return many listings each year because they are received after the closing date for the issue. So to be sure of being represented send in your order today.

*You get the business—when you tell them who you are, where you are.*

# Instructions

## Classified listings

(see listings 1 to 252 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, studios advertising specialized services such as lettering. Listing No. 86.

1. There are 252 separate classified listings.

Each classified listing is \$2.50. For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764  
1810 Rittenhouse Sq., Phila. 3, Pa.  
public relations, booklets, packaging

## Representative's listings

(see listings 253 and 254 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$2.50 for your name, address and phone, and \$2.00 for each artist or photographer listed.

This is a sample representative's listing:

Don Arthur MO 7-5764  
626 E. 38th St., N.Y.C. 16  
William Boré, men's fashion illustration  
Joan Mello, fashion artist, pastels

## Studio listings

(see listings 255 and 256 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 255 and 256 are \$7.50 each.
4. You may also order one or more classified listings numbers 1 to 252.

This is a sample studio listing:

### 255. ART STUDIOS

Ad-Art

217 North 8'way, Wichita 2, Kansas

AM 5-4496

creative service  
general reports  
brochures, letters  
patterns  
design  
direct mail  
illustration  
layout  
lettering  
mechanical  
packaging  
patterns  
presentations  
proofreading  
TV art

### OTHER SERVICES

architectural renderings

## order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1960 issue in the 9th Annual Buyers' Guide, as follows:

Classified listings 1 to 252.....at \$2.50 each listing.....\$

For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

Representative's listings.....☐ 253 art.....☐ 254 photography.....\$

\$2.50 for representative plus \$2.00 for each artist or photographer listed.

Studio listings.....☐ 255 art.....☐ 256 photography.....at \$7.50 each \$

Total \$.....

IMPORTANT!  
REMITTANCE MUST  
ACCOMPANY ORDER

NAME.....ADDRESS.....

Print exactly as you wish it to appear in Buyers' Guide

CITY.....ZONE.....STATE.....TELEPHONE.....

3rd line copy for classified listings,  
cannot be over 45 characters

See Nos. 1-852  
on next page

See Nos. 255-256  
on next page

Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing
Number	Your advertising copy for 3rd line listing

253	List your artists on your letterhead
254	List your photographers on your letterhead
255	List your art services on your letterhead
256	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS OCTOBER 15, 1959. DON'T WAIT. GET YOURS IN NOW.

# category Index

## 1 to 252, classified listings Listings 1 to 252 are \$2.50 each.

### ART

1. advertising design
2. advertising strips
3. airbrush
4. airbrush renderings
5. annual reports
6. architectural rendering
7. art directors, consultant
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. interiors
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. record albums
40. editorial art technique
41. scale models
42. scratchboard
43. spots
44. stock art
45. trade marks
46. trade publishing art
47. wash drawing, b/w
48. watercolor

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50. astronomical
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54. characters
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61. figure
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63. furniture
64. general
65. historical
66. home furnishings
67. humorous
68. industrial

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70. landscape
71. marine
72. medical
73. military
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75. shoes
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77. still-life
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79. stylized
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83. comp. lettering
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85. LaRoy lettering
86. lettering
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92. photographic lettering for presentations
93. photographic variations
94. Varigraph lettering

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98. fashion
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100. industrial
101. Kemart
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104. products
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106. technical
107. transparencies

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114. lettering
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119. titles

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121. adhesives
122. airbrushes
123. artists brushes
124. books
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126. Bristol boards

127. cameras
128. canvas
129. charcoal & pastel papers
130. colored papers
131. crayons & chalks
132. drafting supplies
133. drawing instruments
134. erasers
135. fixatives
136. fluorescent paper
137. hand-lettering sheets, etc.
138. illustration board
139. inks
140. lettering templates
141. manufacturer
142. office supplies
143. oil colors
144. pads, blocks, sketchbooks
145. palettes
146. pencils
147. pens
148. picture frames
149. retouching materials
150. retail art stores
151. sketch boxes
152. slide rules
153. watercolor materials

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205. photocomposing on transparencies
206. photomurals
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208. reprography
209. reproportioning
210. screened velours
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214. transparencies
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222. azachromes
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230. display manufacturers
231. electros
232. gravure plates
233. handpress
234. industrial comic books
235. lithography
236. newspaper comic sections
237. paper dealers
238. photoengraving
239. photogalatin printing
240. printers, letterpress
241. rotogravure
242. sheet-fed gravure
243. silk screen printers
244. type direction
245. type foundry
246. typographers, hand
247. typographers, machine
248. typography, old fashioned
249. typography, photo
250. Vartyping

### OFFICE SERVICES

251. employment agencies
252. messenger services

## 253-254: representatives' listings Listings 253 and 254 are \$2.50 each, plus \$2.00 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

**ARTISTS' REPRESENTATIVES 253** **PHOTOGRAPHERS' REPRESENTATIVES 254**

## 255-256: studio listings Listings 255 and 256 are \$7.50 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

### ART STUDIOS

255. (List any or all on order form or letterhead)
- ☐ creative
  - ☐ service
  - ☐ annual reports
  - ☐ brochures, folders
  - ☐ cartoons
  - ☐ design
  - ☐ direct mail
  - ☐ illustration

- ☐ layout
- ☐ lettering
- ☐ mechanicals
- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ TV art
- .....(other services)

### PHOTO STUDIOS

256. (List any or all on order form or letterhead)
- ☐ children
  - ☐ fashion
  - ☐ food
  - ☐ illustration
  - ☐ industrial
  - ☐ interiors

- ☐ location
- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV
- .....(other services)

# bookshelf

*The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.*

## NEW BOOK

194. **Penrose Annual 1959.** Edited by Allan Delafons. Emphasis is on advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting side-lights: Graphic Art in Belgium; 19th Century Illustrators and Others, a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).

## ANNUALS

182. **37th Art Directors Annual, 1958.** Edited by Paul Lawler, designed by Herb Lubalin and George Lois. This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Trapp. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)

186. **International Photography Year Book 1959.** Edited by Norman Hall & Basil Burton. Includes a short photo essay on the Seine, by Henri Cartier-Bresson; nine "starred" photographers—short biographies and several examples by each; work by 157 photographers. A section of technical data and notes. \$6.95.

188. **Pictures That Talk . . . U. S. Camera 1959.** Edited by Tom Maloney. 24 full color pages in the 300 pages which include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Bosch and Horst. Also, a New York documentary, with work by 70 photographers. Special features: American Daguerrotypes, Photography in Advertising Art, Second Festival of Film Artists, The Space Age. \$8.95.

189. **International Poster Annual 1958/59.** Edited by Arthur Niggli. 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.

## ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section

comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensively shown in all the stages of development. \$13.50.

191. **The New Graphic Art.** Gerstner and Kutter. Thoughtful, interpretive visual review of graphic design the world over. Emphasis on period from early 1920s to today. More than 400 illustrations. Not merely story of design origins, but reveals current status and future directions. \$15.

193. **Advertising Layout and Art Direction.** Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, promotions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

## PRODUCTION

187. **Color by Overprinting.** Donald E. Cooke. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

## ART DIRECTION

19 W. 44th Street, New York 36, N. Y.

Amt. Encl. \$

Please send me, postpaid, the books corresponding to numbers circled below.

146	155	160	164	165	173	174	175	176	182	183
186	187	188	189	190	191	192	193	194		

10/59

All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery. Payment must be made with order. Add 5% per title for delivery outside USA, except APOs.

Name

Firm

Address

City

Zone

State

If you want a book not listed, send your order and we will try to get it for you.

## TELEVISION

173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahon. Working tool explaining 16 basic operations in TV, and language of the field. More than 2000 terms defined. Chapters included on live TV, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

## GENERAL

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.

174. **Photomechanics and Printing.** J. S. Mortle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.

175. **Color . . . How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

190. **New Horizons in Color.** Faber Birren. Again available, the 1955 book which examines all known systems of color and color harmony. Over 150 illustrations, 6 in full color, and 2 pages of color chips. For over 25 years the author has been an authority on color and how it affects vision, emotion, psychology. \$10.

192. **The Status Seekers.** Vance Packard. Exploration of class society in America, and a more carefully documented less popularized treatment than Hidden Persuaders. A good job of pulling together and interpreting readably the serious work in this field. For all in the business of communicating. It adds to our understanding of the people who are the target of our headlines, illustrations, designs and symbols. \$4.50.





"Splendid job,  
Hotchkiss,  
splendid!"

## HOW TO GET CONGRATULATIONS on your VISUAL PRESENTATIONS!

Watch your personal stock shoot skywards when you entrust the complexities of your company's visual presentations to NATIONAL STUDIOS! We can tell and sell your product story more dynamically, more efficiently, more economically because we're geared for precisely this service: it's our bread-and-butter business, not a sideline!

### Let NATIONAL

- Prepare your Lecture Slides
- Prepare your Advertising Slides
- Prepare your Film Strips
- Prepare your Vugraphs
- Supply your Projectors

Send for Free Brochure  
For Quality Workmanship...  
For Unequaled Service... Since 1912



**NATIONAL STUDIOS**  
42 W. 48 St. • N. Y. 36 • JU 2-1926

**KING & WEESE STUDIOS**  
PHOTOGRAPHY FOR ADVERTISING  
143 EAST 40th STREET, NEW YORK CITY  
Telephone: Murray Hill 6-4288

## ART PORTFOLIOS

Attache type (illustrated) made of leather-like grained fibre - RIGID.

Also complete line of zippered Portfolios & Presentation Cases with multi-ring & acetate pockets. Made of long wearing Vinatex, with Allied exclusive Bend Protector.

AT YOUR DEALER OR WRITE FOR  
FREE CATALOG AND PRICES.

**ALLIED BRIEF CASE CO., INC.,** Dept. D4  
186 Fifth Ave. N. Y. 10, N. Y.

## booknotes

**THE QUADRAT-PRINTS.** In the Middle of the 20th Century. W. Sandberg. Steendrukkerij de Jong & Co., Hilversum, Holland.

Collection of modern and experimental art and design, with text by Sandberg in French, Dutch, German and English. 40 pages. Publisher's address, P. O. Box 86, Hilversum.

**A PSYCHOLOGICAL STUDY OF TYPOGRAPHY.** Sir Cyril Burt. Cambridge University Press, New York \$3.

Study by Sir Cyril, emeritus professor of psychology at University of London, of his experimental and statistical survey of the mind's capacity to take in a printed message. Tests legibility as determined by various typefaces and text layouts, kinds of paper, quality of presswork and imposition. Recommends standards for different classes of readers. Shows interrelation between personal preconceptions (on part of reader) and legibility. 67 pages, including indexes of subjects and persons, letters of the alphabet, typefaces.

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## DIRECTIONS

by Stephen Baker



### *a few thoughts on art schools*

Recently we had the opportunity of interviewing several dozen students just out of art school.

Scanning their sample books and talking with those who prepared them was an enlightening experience. These applicants weren't "just anybody"; man, they were the coming generation.

They had enthusiasm and a drive to improve artistic standards. Under the guidance of an obviously able faculty, they had developed a feel for advertising graphics that put them one up on those who enter the field uninitiated.

We were impressed by what we saw but, then again, we were puzzled by some things. Finally, after looking and talking, we arrived at some conclusions that may rate mention:

1. *Good taste was prevalent.* Art teachers have a way of insisting that anything turned out in their classes should be in good taste. This means that practically all the work we saw was beautiful.

2. *On the other hand, few students seemed aware that good design was not synonymous with creativity.* While all were prominent in pioneering untapped territory, their efforts were one-sided. In all sample books, *Fortune* covers turned

upside down seemed to materialize, presumably meant to sell anything from shoe polish to Mediterranean cruises. These handsome concoctions were referred to as "advertising ideas," although it was apparent that the looks of the ad rather than its selling impact were more important.

3. *A variety of art techniques was used in the sample books.* Students seemed to be familiar not only with the brush and chisel point pencil, but also with pastels and Magic Markers. In this area, the future art directors displayed the greatest ingenuity.

4. *Much of the work, however, had a family resemblance.* No doubt, students are inspired mostly by their teachers and by each other. It shows up in the sample books where art classes are dominated by strong-minded (and sometimes opinionated) instructors; the books seem to come off a production line.

5. *There seemed to be too little emphasis on drawing ability.* The greatest opportunity to establish skill in sketching occurs in art school where learning to draw comes easiest. Once employed, there is little time to experiment, even

less for mistakes.

6. *The students were not exposed to working under pressure.* Although more and more art schools are instituting tighter deadlines for students' work, the pace is still a little too comfortable. Hardly any assignments have to be finished in a few days, none in a few hours. In one instance, the time allotted for completion of a 15-page booklet: six months.

7. *To their credit, however, schools are teaching the practical aspects of production.* Once they find work in advertising, students come to value their knowledge of reproduction techniques.

8. *Still, there isn't enough grounding in the liberal arts.* Specialization is a fine way to land that first job (and to keep it). But is ability to make pictures all that is needed in the battle for survival of the fittest? After the first few years, the first half dozen raises, it becomes obvious that the variety of problems in advertising calls for a pretty wide outlook on the world. If the students are to be better salesmen (and, incidentally, better artists), it won't hurt to have studied English, economics, psychology, law—and even advertising. ●